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Letters

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Dear **GUITAR,**

Thanks for the long awaited Gary Moore article in your July '86 issue. I'm a Gary Moore fan since his early days and I got to see him in action over in Germany on his **Run for Cover** tour. He was excellent and rocked with a lot of feeling.

Phil Riggins
Hopkinsville, KY

Dear **GUITAR,**

I've never felt compelled to write to a magazine before, but upon reading the article on Eric Clapton in your June issue, I just had to.

I'm writing in regard to Dan Neer's hilarious statement that Eric sounds like a black southern musician. Although Eric is a good guitarist, he lacks the soul that a down home black musician has. Unfortunately, this soul is something you cannot obtain by just playing the same licks that the great blues masters had originated. The sad part is that Eric obviously believes that he has a black sound. What's even sadder is that guitarists like Eddie Van Halen view Eric as the King of the Blues. However, that title belongs to the gentleman that plays *Lucille*, B.B. King. Guitarists like Billy Gibbons, Buddy Guy and Stevie Ray Vaughan have this soul that I'm talking about.

Kevin Coston
North Pole, AK

Dear **GUITAR,**

I am writing this letter to thank you for your continued equal devotion to guitarists and bassists. Although bass is my main instrument, I carefully study the Guitar in the 80s and the Guitar Secrets columns along with the bass ones each month, in order to expand my playing techniques. Also, by studying the guitar transcriptions, I have learned how guitarists think and how I can make the bass lines add more feeling to the guitar lines and to the rest of the song.

I would also like to thank you for the transcription of *Midsummer's Daydream*, by Rik Emmett, which appeared in the July '86 issue. Although some parts of the song were rather difficult and I wasn't able to learn the entire piece, it proved to me that Rik is a master of both the electric, as well as the acoustic guitar.

Todd Shurilla
Youngstown, OH

Dear **GUITAR,**

This is just a short note to express my gratitude to your staff at having a really sensational magazine for guitarists. Not only are the articles interesting, but the transcriptions are eye-opening, as well.

For someone like me, who is almost always touring or recording (or recovering) your magazine gives me the opportunity to see what's happening out there and compare techniques. Thanks!

Jon Butcher
Jon Butcher Axis
Capitol Records

Dear **GUITAR,**

Last year one of your interviewers accused Warren DiMartini of sounding too much like Eddie, which is totally unfair for such a good player. Guitarists are afraid to use right-hand tapping because Eddie popularized it. Well, so what? If a scientist discovers something, is everyone else forbidden to use it? Of course not! You honor the inventor and build on the principle. The great composers like Bach didn't think twice about quoting someone else's work, or doing variations on it. In fact, it was considered a compliment because it meant that you liked the work. But for some reason things are different for electric guitar. If you play legato fusion licks, you're a Holdsworth clone. If you play muted scales, you're a DiMeola clone. If you play fast blues riffs, right-hand tapping, harmonics, or use a whammy bar, you're an Eddie clone. If you play harmonic minor runs and fast chord arpeggios, you're an Yngwie clone. If you play fast, you're influenced by Yngwie, if you play slow, you're influenced by Clapton. If you play spaced out licks, you're influenced by Hendrix. For every conceivable style of music, the one most popular player in that style becomes the influence that no one can shake. And so people make up all sorts of freaky licks to go over weird chords just to try and be different.

The point is this: Van Halen puts out one album a year. Eddie Van Halen cannot write all the good-sounding Van Halensque rock songs in the world. No one person can. In fact, no one person can write all the good music in any style. So let everyone contribute without hacking them for originality of style. Is it a good song or not? What is important is that the public has lots of quality music to listen to and that would be a lot easier to achieve if musicians would subdue their egos for the greater goal of just creating good music for people to enjoy.

Dave Murar
Goleta, CA

Dear **GUITAR**

You guys are great! It's as if every month a new group of instructors steps into my home and hangs around. An incredibly gifted group indeed: Messrs. Aledort, Morse, Sheehan, Vai wait patiently on my bookshelf for my beck and call. I think I've learned as much or more from their advice and tasty tidbits of technique than the actual transcriptions themselves. Joeysguitartabs

It's so cool to see something these days that has a sense of history. Every issue of **GUITAR** includes at least one or two tunes that should be considered "classic" rock. These songs are without fail the seminal pieces of rock 'n' roll, songs that either break new ground or are perfect expressions of their time.

But don't get me wrong! All art forms must either evolve or die. Your magazine is single-handedly responsible for turning me on to heavy metal. By no means am I a "metal head" (I was raised on the progressive rock school of the early '70s: Bowie, Queen, Tull) but you have encouraged me to take a second look. If I don't own complete collections of the recordings of Van Halen or Yngwie and Quiet Riot, at least I recognize the validity of what they're doing instead of airily dismissing them as a bunch of noise (I shiver when I think that this is exactly what my parents thought about Hendrix). Long live rock!

Joe Fago
Ann Arbor, MI

Recently Steve Vai's road gear was stolen from a rehearsal studio in California. The equipment includes an Eyeball Jackson guitar, a white Guild, a pink Guild with Zebra stripes, an Ibanez guitar of green with pink, green and snakeskin on the face and a Root Beer Stratocaster built by Art Valdez. There is also a missing Marshall which says *Lee Jackson* on the back. If you've seen any of these items please call Paul Childs at 213-278-9230.

COMING NEXT MONTH:
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WITH MUSIC TO:
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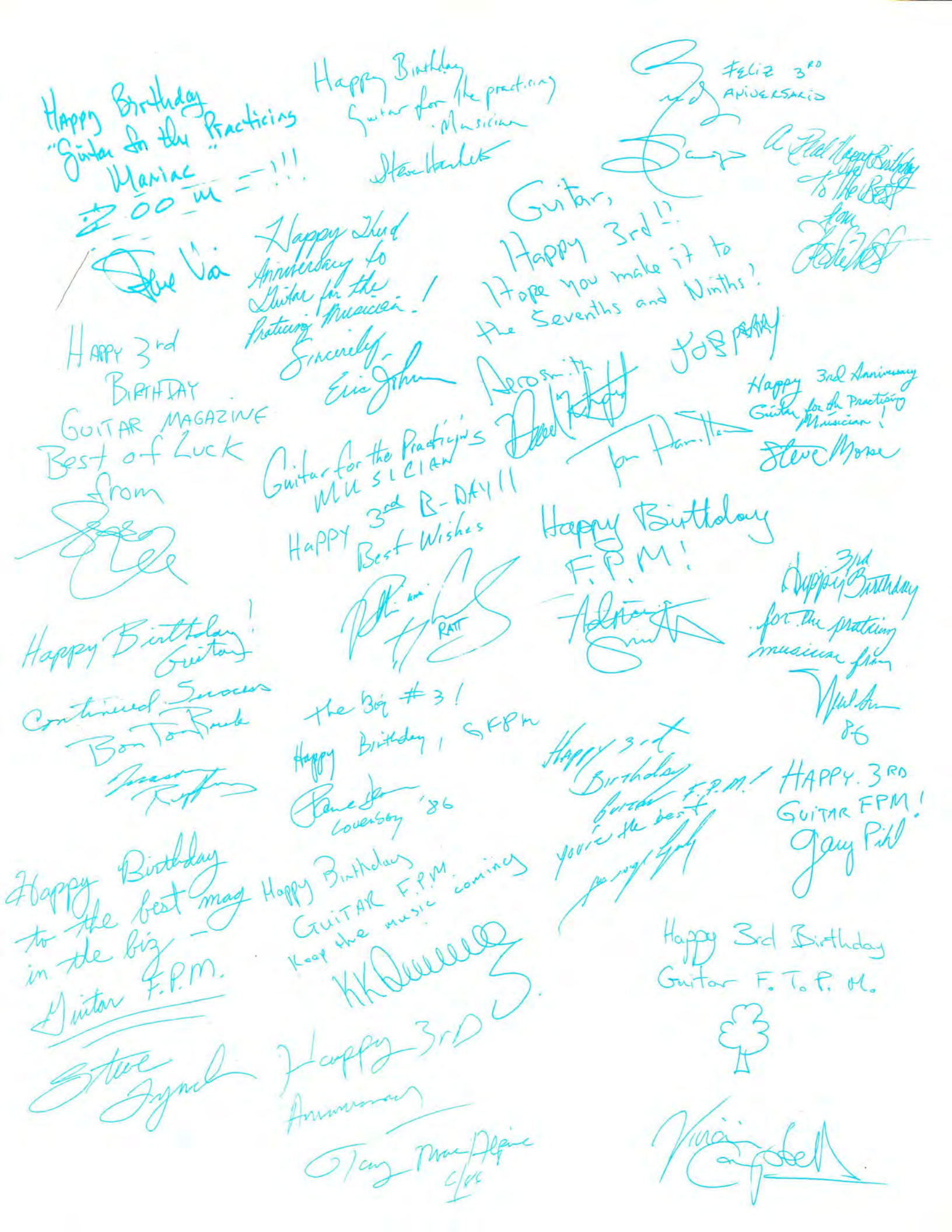

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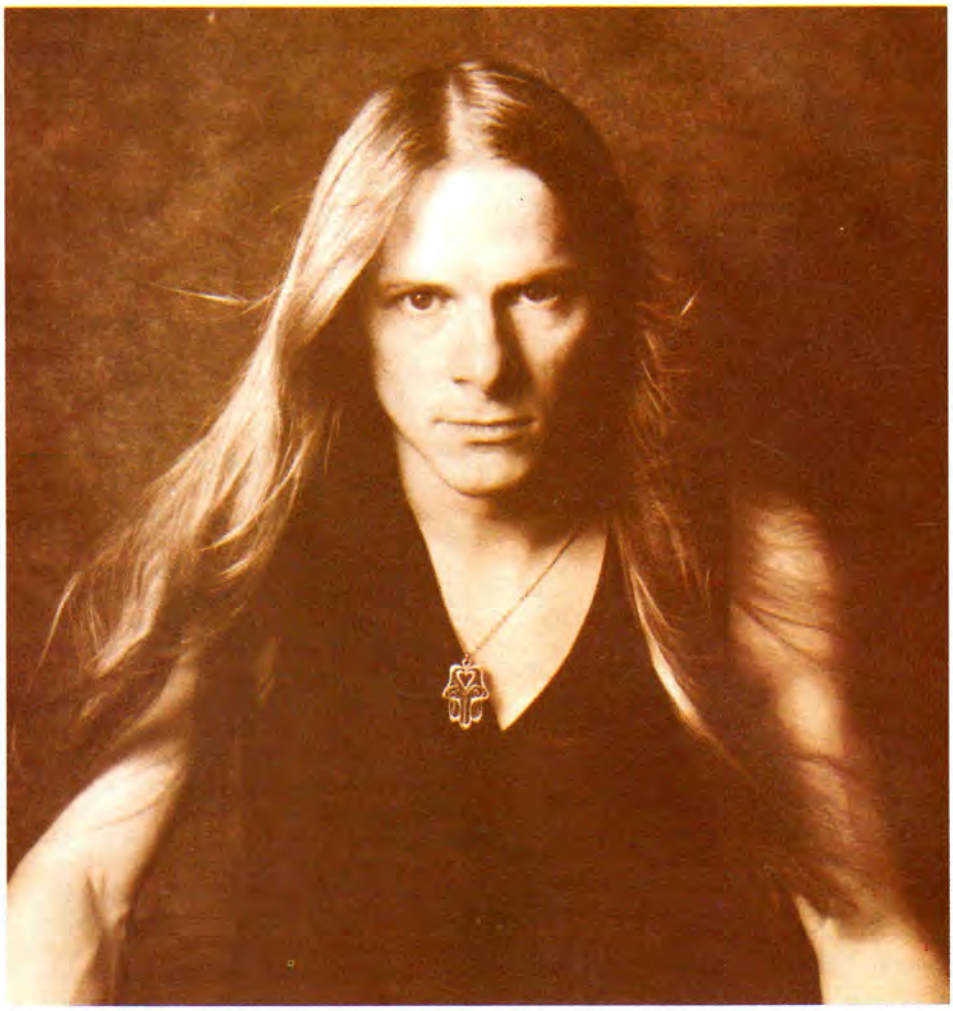
OPEN EARS

by Steve Morse

HOME RECORDING



This month I'd like to share some ideas I have about making demos at home using a simple four-track open reel or cassette machine. This is the bottom rung or entry level to making demos. Personally, I've always used a four-track demo as a proving ground for a tune. I've not had to make demos that record companies will listen to, from a four-track. But I've worked with them enough to know the little problems that you get. You're going to want to make it sound good. The sounds are generally more important than the number of tracks. So first of all, get an open reel recorder or cassette machine that turns as fast as possible. Of course, noise reduction capabilities will definitely pay off when you bounce tracks together. They make all-in-one units with little mixers built in, or you can get a separate outboard mixer. Depending on your needs, you may want to have eight or more channels going into the four-track machine because of the ability to mix in other effects and play live on your last track or during the mixdown of the track. If you have access to drum machines or synthesizers with sequencers you may find that the extra tracks come in real handy on the mixer.

Another possibility is to have an all-in-one unit, a four-track with built in four-channel mixer, and supplement that with a real simple mixer that just has volume sends. Overall, I think you'll need that much in order to cover just some of the possibilities. The basic principle in getting the most out of your machine is to do a lot of bouncing. You figure which parts of the song will definitely be a certain way and you can mix, say, drums, bass and rhythm guitar. Record those each on separate channels and mix them to the fourth channel so that you have more room to overdub. Anytime you bounce tracks together like this you have to make sure you record everything with more treble or high end and less bass than you normally would, because the sound tends to get muddy as you do this. That's one of the big principles of using these inexpensive machines. You've got to put a lot of high end on it in order for it to sound like a professional job because high end is the first thing that goes on a cassette, especially when you bounce it.

A very basic fundamental of recording is to get the signal as loud as you can on the tape without distorting. That's why of the three effects I think you should have, a compressor will be used mostly in recording. The other effects will be some kind of delay or a doubling device and a reverb. By the way, there are multi-effects processors for reasonable prices that will combine those functions. Compressors allow you to put a lot of signal on tape at a certain level

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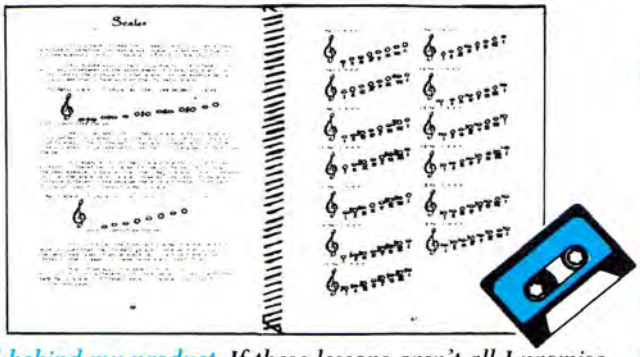

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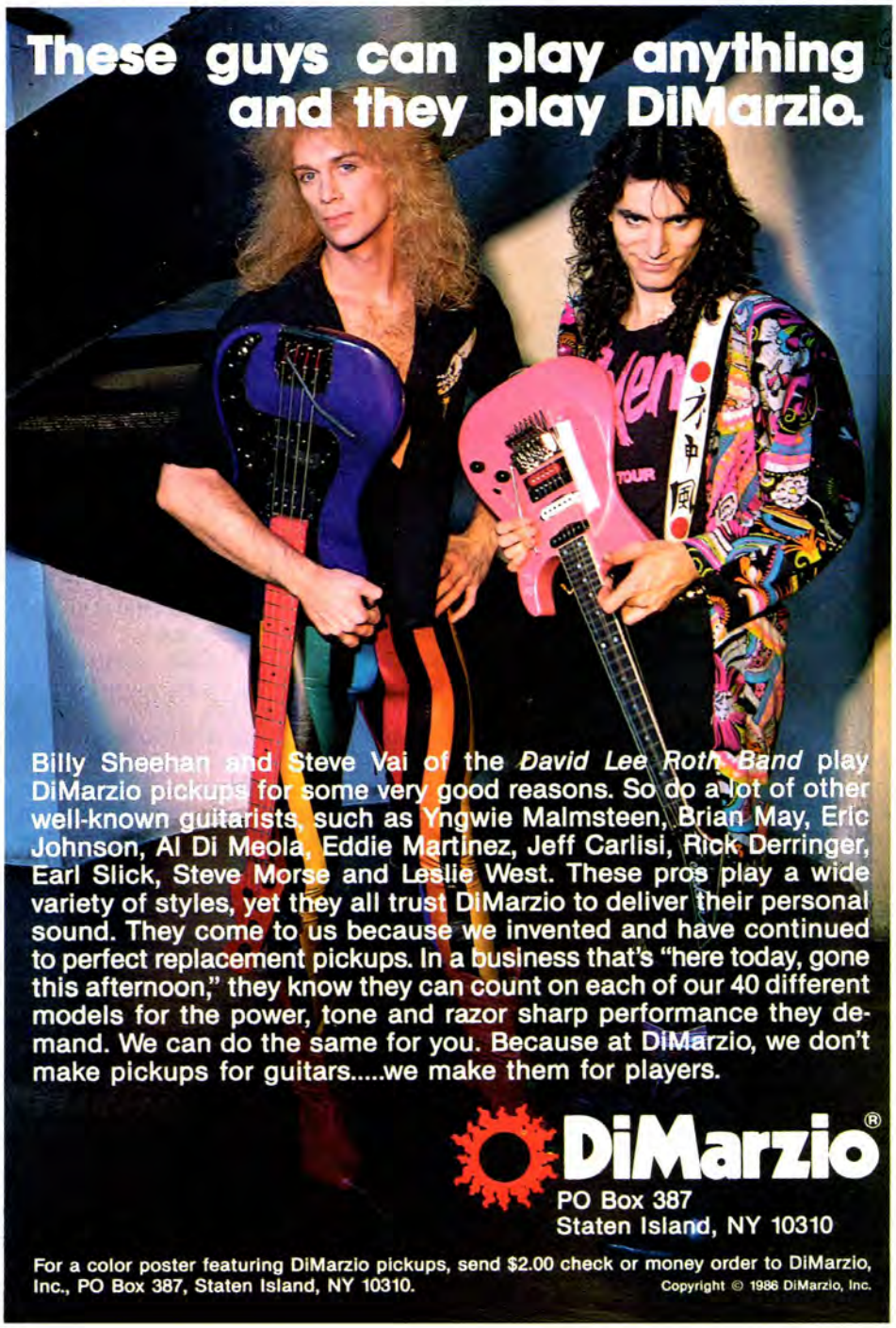
without it exceeding that high point where it starts to distort. Compression takes away high end and boosts the noise because it stops the loudest sounds from being too loud and boosts the lowest sounds. It tries to make everything more nearly the same volume. Bear in mind that the more you compress the signal the more high end you need to add to it. That's why the better the tone controls on your mixer the better off you'll be. If your mixer doesn't have tone controls you've got to select microphones and position them so that they will get a lot of high end out of the instruments, or else buy an outboard equilizer. Most of the mixers I've seen do have some kind of treble control.

On the subject of where to place the microphone for a guitar amp in general, it depends on the mike, but I find backing the mike up about three feet gives you more consistent results than cramming it down the speaker's throat. If you put the mike right in front of the cabinet and move it about an inch either way you can get a drastically different amount of bass. If you back it off about three feet and raise either the mike or the speaker off the floor, you should not have a problem with having too much bass.

Any mike stand that will get you near the focus of the speakers is good. If there is one speaker, pretty much stay square in front. You do need to experiment with moving it either left or right of center because even three feet away is very close and the sound changes as you move off axis to the speakers. Record a little of each sound and make a note of where the mike is placed.

The idea of raising the cabinet is so that if you have a wooden floor it doesn't vibrate. That will resonate and add a lot of bass. Put the mike midway between the speakers. Start in the center of the cone. Throwing the mike up in the vicinity of the front of the cabinet will generally give you predictable results. You don't have to measure it with a protractor or put it directly in the center, especially if you have more than one speaker in a cabinet.

Let's get back to the scenario of bass, drums and rhythm guitar on tracks one, two and three. Then you bounce that to four. That is, you mix the levels the way you would want them to be in the final recording. Which means if you have too much drums there will always be too much drums, and when you turn up the bass you turn up the drums. You've got to decide on your mix; experience is the best teacher. Generally, you want a lot of bass drum, snare drum, high end on the bass guitar and a good solid sound on the rhythm guitar with not too many effects. Those are usually the things that get lost. Theoretically, you can go ahead and mix to four, then you have to do something that really hurts, which is erase tracks one, two and three. Then on tracks one and two you put maybe some background vocals, something that you know is definitely going to be there. Then you mix those to track three. By the way, as you mix down and bounce tracks you can add another performance while you're doing it. Since the recorded parts on one and two are always going to come out the same, you can keep trying it over and over until you get exactly what you want. If you want three-part harmonies in the background, you put the low part and the middle part on tracks one and two, mix them to three and with your mixer send to three a live performance that you're doing at the same time. In that way you add one more voice, the high part, as you mix down live. You can do it over and over until you get the performance you want. You could also have added a second live guitar track, for example, when you mixed the bass, drums and rhythm guitar to track four. If you want it to sound like a lot of tracks, use this technique, which is called sound on sound. End of part one. Stay tuned ■



MARK KING

CURRENT BAND:	Level 42
PREVIOUS BAND:	Reflex
OTHER INSTRUMENT PLAYED:	Drums
INFLUENCES:	John McLaughlin, Miles Davis, Chick Corea, Herbie Hancock
HOME BASE:	London
CURRENT LP:	**World Machine**
PERSONAL BEST:	*Leaving Me Now*
LABEL:	Polygram

ROCKFILE

Interview by Marie A. Cruz

DRUMS: I had started playing the drums when I was nine years old and I was convinced that I was going to be a great drummer. Ironically, Phil Gould ended up playing drums in Level 42. While it did offend me at the time, he was a better drummer than I was and that was that. So I picked up the bass. I was 21. Now I'm grateful that I turned out okay at something. Perhaps I got to be good because I wasn't so precious about my bass playing. I didn't force myself into the ground with it or crush anything that was good fun about it. I never used to practice. I was just doing it for fun.

FIRST GIG: Although it sounds like a real musical cliche, the band got together as friends. Mike Lindup, our keyboardist, was studying at the Gale House School of Music and he knew Phil from the Royal Academy of Music. So both of them were very smart musically. I was working at a music shop at the time and I was a real dumbo. Boon, Phil's brother, was a guitarist in London and he was trying to get something happening musically. So we got together every Monday night, playing on borrowed equipment—except for Phil, who owned his own drum kit. We were very pressured about being respected for our chops, so we played mostly original, instrumental stuff. In the second month of doing this, we were asked if we'd go and play at the Guild Hall College Club. We sort of got three numbers in and then during our rendition of an old Lee Oskar tune called *You Remind Me of a Haunted House*, the police came in and stopped the show because it was too loud. So that was our first public performance and it was a complete washout.

BEST GIG/WORST GIG: In 1983 we played at the Bottom Line in New York. It wasn't really for the public, but as a showcase for Polygram Records. They bought all the tickets for the first show and they invited lots of people and it was very nice. They said, 'This is the best show we've ever seen.' But then the following night, we had a second show at the same place and there were only two people in the audience. One of them was a drunk woman who staggered up to me and said, 'My, you play that guitar so fine. Can you play me a little Elvis tune?' It was horrible!

SONGS: We made a decision in January of last year that perhaps we'd take the spotlight off the individual virtuosity of the players and instead put the emphasis on writing stronger songs. We all decided that sure it's very nice for people to say, 'Mark, you play a great bass,' but this time next year someone else is going to come along who is as good or better and that will be the end of that. But it's not that way with good songs. A good song is a good song the next year and the year after that. If you look at someone like Stevie Wonder, he plays fantastic keyboards, but nobody says, 'Stevie, you're a fantastic keyboard player.' They say, 'Stevie, your songs are fantastic.' On this Lp, the bass took a back seat. Before, I'd write a tune on my bass and that made it harder to sing because it wasn't very natural sounding. Now if I write melody lines, I tend to sing them first and then put chord sequences to that melody line and adjust it accordingly.

ON STAGE: We pride ourselves in being able to come up with the goods live. This is where it comes in handy to have been so precious in our early days about being musicians. When we go out and do a show, we aren't particularly worried about pyrotechnics. What you see is what you get. Equipment-wise, I use the JD Supernatural Bass Guitar and the Status Series II Bass Guitar. One is wood and the other is graphite. The difference is mostly tonal. The wood sounds organic. It has a warmth to the bottom end. The Status has an incredibly hi-fi sound. It sounds really clean. On the JD I can bend the neck considerably and drop it a semi-tone and that comes in handy. I use Trace Elliot amps. I use the AH-500X Top. It has an 11-band graphic on the front, which is great. I use six 4x10″ cabinets. I don't use any bigger speakers than that because I play with my thumb a lot and I need something that responds quickly enough.

WORLD MACHINE: We began working on this Lp in January of 1985. Wally Badarou, the co-producer, came to my house and we kicked around some ideas and got everything into shape. We used a Teac eight-track recorder with a DMX Drum Machine. We started out with 21 ideas that were good and then we stripped them down and made them into 15 very strong song ideas and eventually decided on ten songs. I mixed the album with Julian Mendelsohn, who worked on the Frankie Goes to Hollywood albums with Trevor Horn. On this Lp, we also made a decision in the band that when it came to the mixing stage I would work alone with Julian because it's not such a good thing to have so many people involved in that process. In between recording and mixing, we gave ourselves a two-week rest. It was important to take a break and not listen to ourselves anymore. During those two weeks, I panicked about everything. ■

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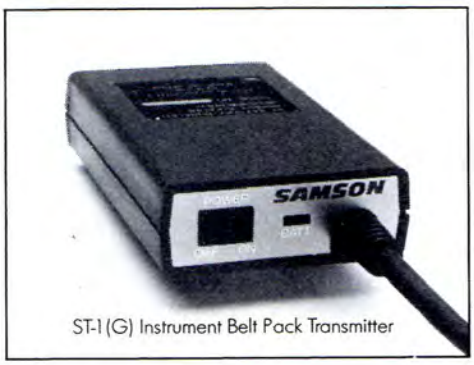

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Ross Marino

YNGWIE MALMSTEEN

PHASE FOUR by John Stix

As **GUITAR's** third year comes to a close Yngwie Malmsteen is ascending into the next phase of his already fast track career. Phase one was coming to America from his native Sweden and joining Steeler. Once he got his foot in the door, phase two began as he formed Alcatrazz with vocalist Graham Bonnet. After running them through their paces for a season in the spotlight, phase three kicked in when Malmsteen brought his own band, Rising Force, from Sweden and landed a deal with Polygram, releasing two albums, **Rising Force** and **Marching Out**, within six months of each other, while opening for the likes of AC/DC and headlining over Bill Sheehan's Talas.

Quite handily he conquered the metal audience, all the guitar magazines and became recognized by every rock musician of any notoriety. But there remains one aspect of his career plan untapped. While he does have a hand in the sure-to-be-classic Hear 'N Aid set piece, *Stars*, which took him all of 20 minutes in and out, the audience for that song has already crowned him king of the hill. There's another mountain he's got his eye on now: the hit single, and it's his fervent hope that **Trilogy** will expose him to a record buying crowd that goes home to their microwaves and not just their digital delays.

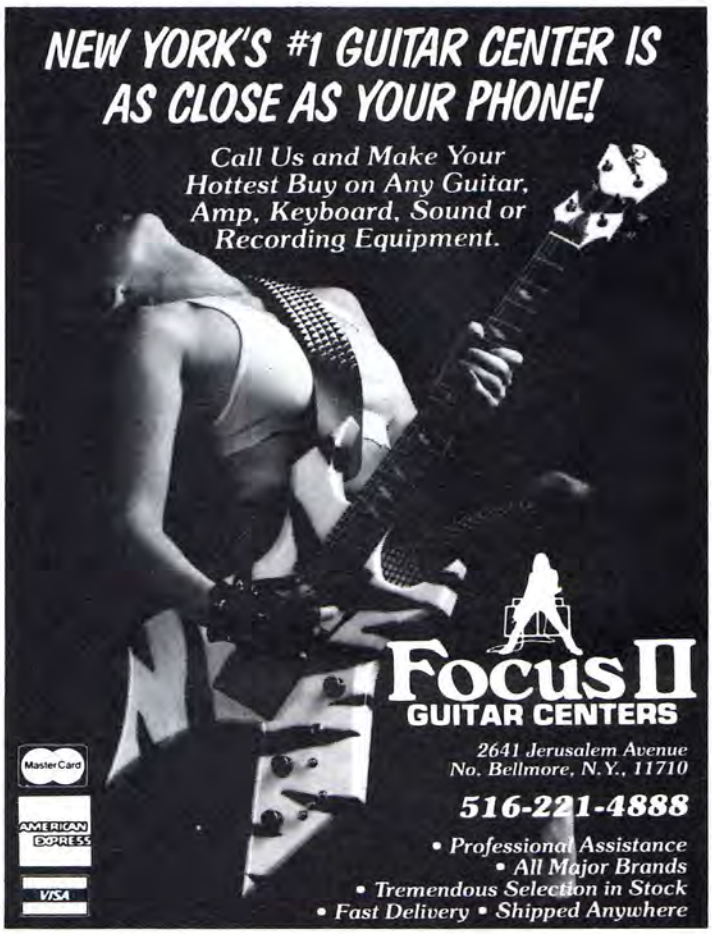
"On this record I've done something I've never done before, which is to write all new songs for the album," Yngwie revealed. "On my first two records I used songs which were three or four years old. The songs on **Trilogy** are commercial in the sense that they are very melodic and have hooks. These songs were written and arranged to a certain formula. They come across as a little more modern-sounding, but it's still heavy music.

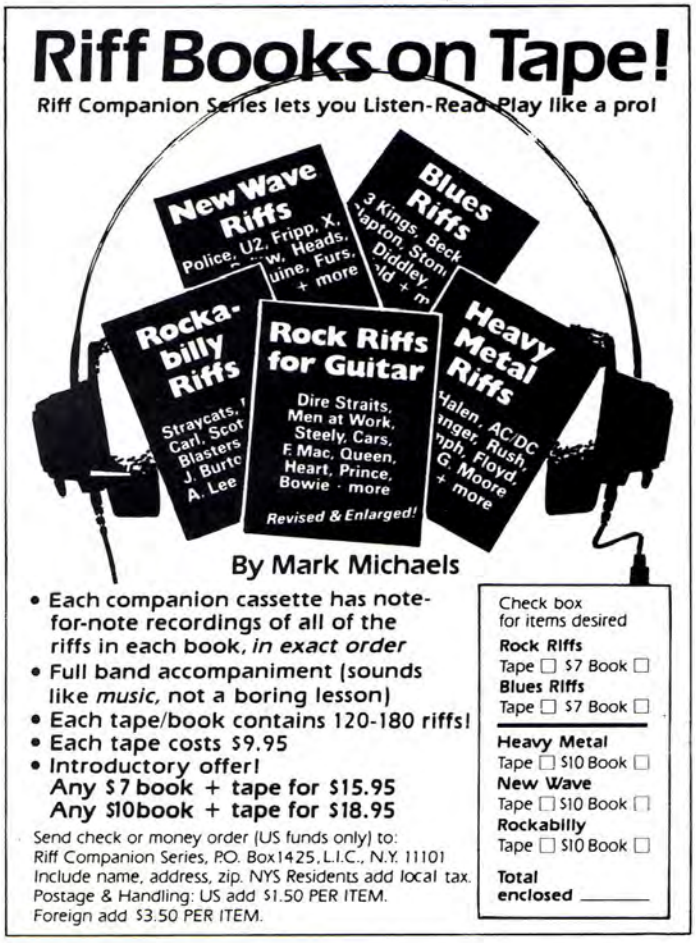
"The way I've composed, you've got the intro riff, the verse and then the chorus is the same as the intro riff. It's subliminal because you hear the same thing a lot of times but you don't realize it. The guitar solo is played on top of the same thing as the chorus and the introduction. After the solo, there may be the same theme again, but a lot softer dynamically. From there I'll break into something heavy. In actual fact, I'm playing almost the same thing all the time without making people believe that's all they're hearing. One song that could be a hit, *You Don't Remember*, was written on keyboard."

Yngwie's guitar audience will be hit hard by the six-string tour-de-force, *Trilogy Suite*, which he describes as, "One of the most technically demanding things I've done." It's a kind of pedal to the metal playing that actually gave the young Swede a case of tendonitis, forcing him to stop playing for eight days after his headlining tour with Talas, the longest break he's taken from the instrument since he started playing at age 12.

One of the most sought after endorsees in the Musical Instrument Industry, Yngwie's basic setup of a Fender Stratocaster with DiMarzio pickups running through Marshall amps remains unchanged, although a customized late 60's creme-finished Gibson Flying V has joined the arsenal. The routings have been filled up with mahogany, the fretboard scalloped and three DiMarzio pickups installed along with a non-locking Floyd Rose. "I like the Flying V because it's got one extra fret," said Malmsteen, explaining the addition. "I use it on the song *Magic Mirror*, which has a classic arpeggio that requires a high D. I tune the low E down to D so I have a very low D and a very high one."

Working in an area he felt needed improvement, Yngwie has mastered the art of production this year. "Songs and production go hand in hand," he says. "I've gotten more and more aware of how to plan sounds and how to put all the various effects together. It's learning about all the procedures to make a record and ultimately, at the very end, how to mix it all together. That is crucial. You can have the greatest drum sounds and if you bring in the rhythm guitar a hair too little or too much it will totally change the sound of the drums. For example, on **Marching Out** I wasn't happy that the bass drum and bass guitar didn't lock up totally as far as their frequencies and levels. It was still the best I could do at the time, but not half as good as on **Trilogy**." ■





Barry Morgenstein/MYA

IN THE LISTENING ROOM

Buck Dharma

Musical selections by John Stix

While the release of **Club Ninja** didn't ignite the record-buying audience as much as Blue Oyster Cult may have hoped, the sizzling guitar sounds of Donald "Buck Dharma" Roeser took a back seat to none, both on that work and on the heavy metal super solo recorded on *Stars*. This one-time custodian of the guitar secrets column led his band through a summer's worth of shows, co-headlining with Yngwie Malmsteen, making him more than ready for some relaxing moments In The Listening Room.

1 *Be Good to Yourself* from **Raised on Radio**, by Journey/Columbia

BUCK: It sounds like Journey is doing a Journey. It's a finely crafted piece of pop but it doesn't have a hell of a lot of content as a tune. There's no meat on it. I like Randy Jackson on bass, but I think his playing comes out more on *Shooting Shark*, from our **Revolution by Night** album. Neal Schon is fine as always. I like to hear him whenever I can. Jonathan Cain is real good, but this song doesn't send chills up my spine like Kate Bush's *Running up That Hill*. I think a better song in the same vein is *Rosanna*, by Toto. *Be Good to Yourself* is at least an uplifting message. Steve Perry rarely grabs me, but he does it for a lot of people. I prefer the middle period of Journey when Perry was doing his greatest Sam Cookeisms. To call this crap would be wrong, but I'm not buying it.

2 *Zap* from **Tones**, by Eric Johnson/Reprise

BUCK: That's good. I don't recognize it and I don't think I've heard it before. I like the soloing. The solo section reminded me a little of the kind of stuff Return To Forever were doing. It sounded like a heavy blues trio format reminiscent of Cream or early Beck with Rod Stewart, but I wish the basic riff had a vocal to it. The bass solo was good but I didn't care much for the bass playing in the regular parts. I thought the production values didn't sound up to contemporary standards. I don't know if this is a local recording. I have no idea who it is.

GUITAR: It's Eric Johnson.

BUCK: I've read about him but I've never heard any of his playing. He's good. As a song, I wish there was a lyric. As a player, if I were seeing this guy play live I would be very impressed and entertained.

3 *All Eyes on You* from **Premonition**, by Peter Frampton/Atlantic.

BUCK: I didn't like this one. It sounded like Peter Frampton. The tune didn't have anything for me at all. He's an okay player, but I didn't think the lead was that good either. The whole thing sounded very dated in its approach and arrangement. I don't know how old it is. I've never heard the song before and I didn't like it.

GUITAR: It's on Frampton's 1986 album.

BUCK: There's nothing unique about it. I've heard this all before, from the progression to the melody to the arrangement. Even sonically it wasn't very good. It sounded dated in its production. For pop music I'd say that Mike and the Mechanics are doing it. *All I Need Is a Miracle* is a real move. It's pure pop music but it proves that it's still possible to have a new turn of the phrase. What I like about *Miracle* is the way the chorus is in the same key as the verse. The prechorus sets it up and it sits right back down on the same chord as the verse but it sounds like something new. They make a real move out of it.

4 *Locked In* from **Turbo**, by Judas Priest/Columbia

BUCK: Priest! I haven't got too much to say about this. It's almost refreshing in the face of all those California metal bands. It's nice to hear two guitarists. Stylistically, this is much more traditional heavy metal to me than the guys from California. Otherwise, it reminds me of stuff we did in the mid-70's. I'm glad someone is still doing it. I like the guitarists in Priest. I don't know if they are poll winners, but I like them. They know how to play. What they play I find stylistically appealing, but classic Deep Purple pretty much defines this genre for me.

5 *God Blessed Video* from **Disturbing the Peace** by Alcatrazz/Capitol

BUCK: I don't know who that is, but it's pretty good. I really liked the rhythm playing in the B section, the part that precedes the chorus. That's great. I dislike the kind of vocal phrasing that starts off the verse. Three against four is something I don't care for. I think the arrangement was really good, crisp and interesting. The solo is keen, sort of like something Zappa would do, but it's not outside enough for him. ■

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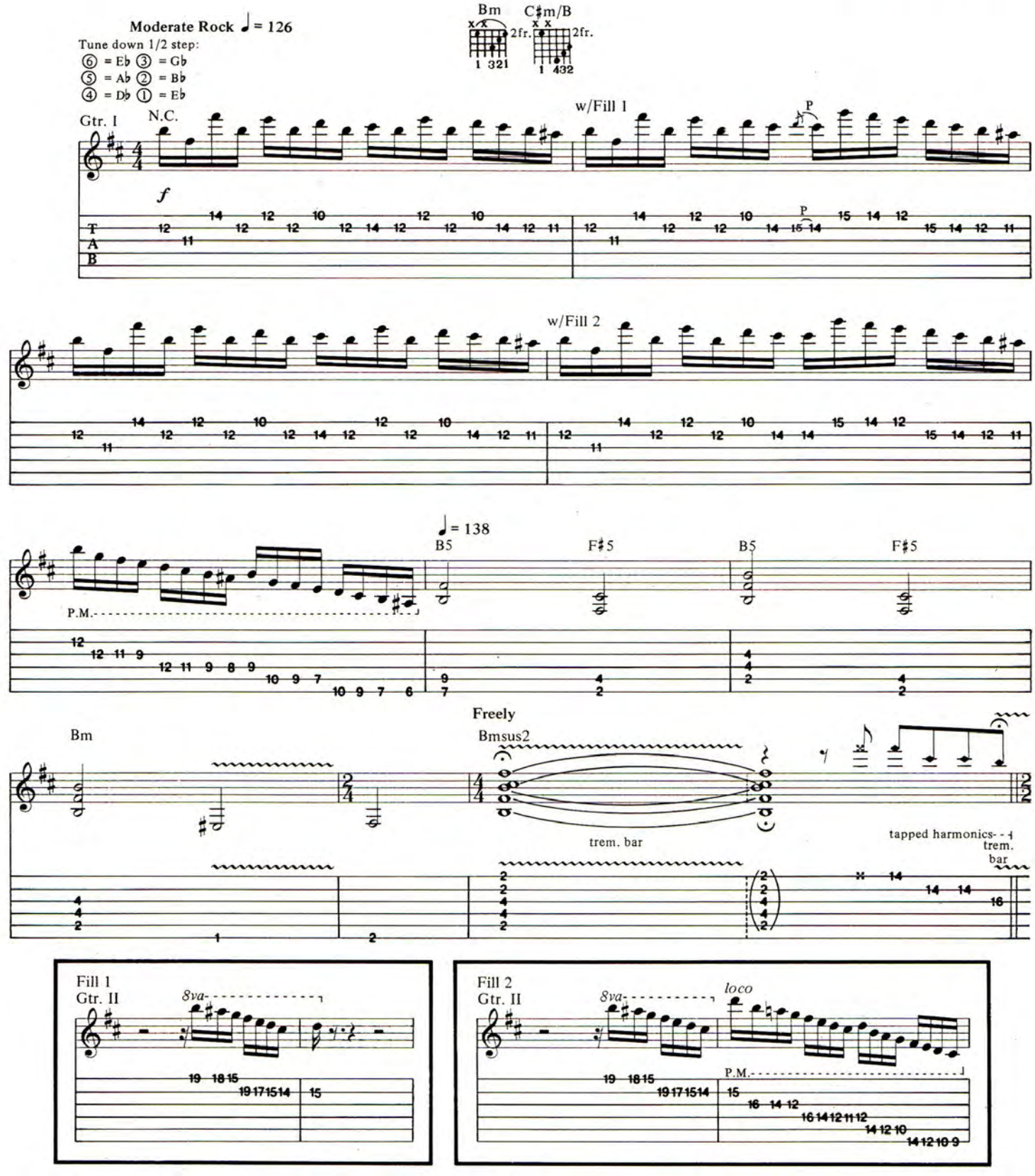
Tablature Explanation Page 69

MARCHING OUT

As recorded by Yngwie J. Malmsteen's Rising Force
(From the album MARCHING OUT/Polydor Records)

Music by
Yngwie J. Malmsteen



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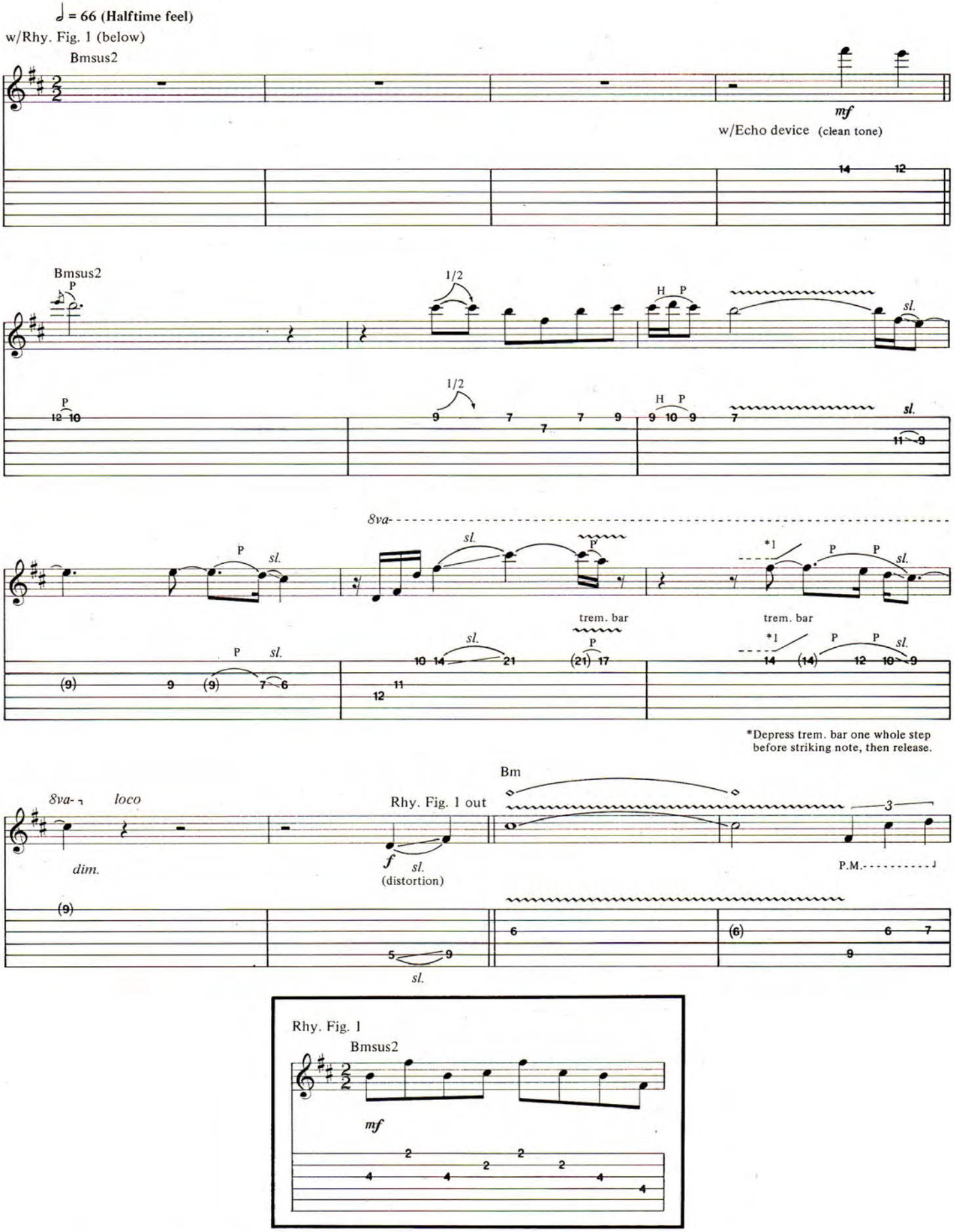
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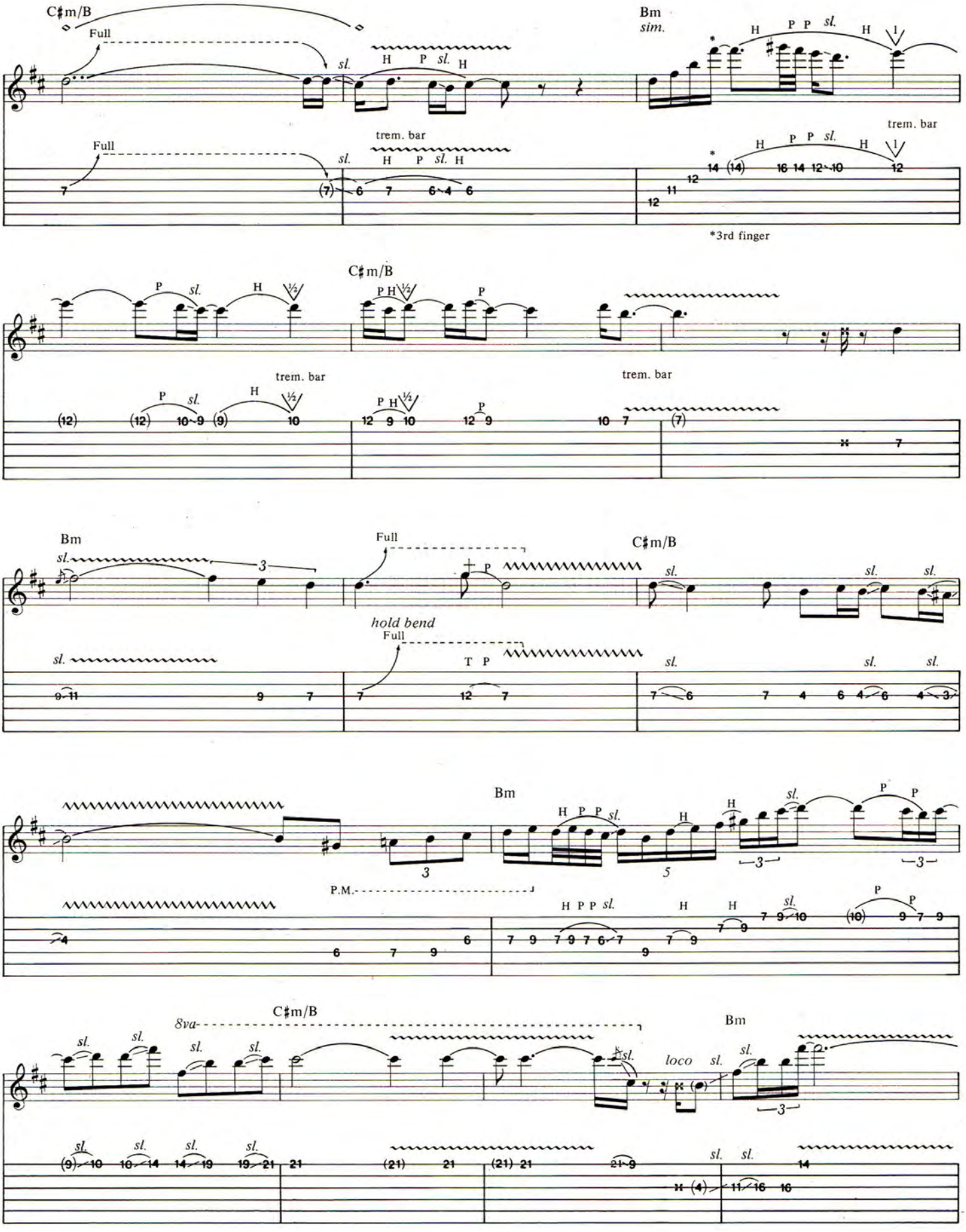
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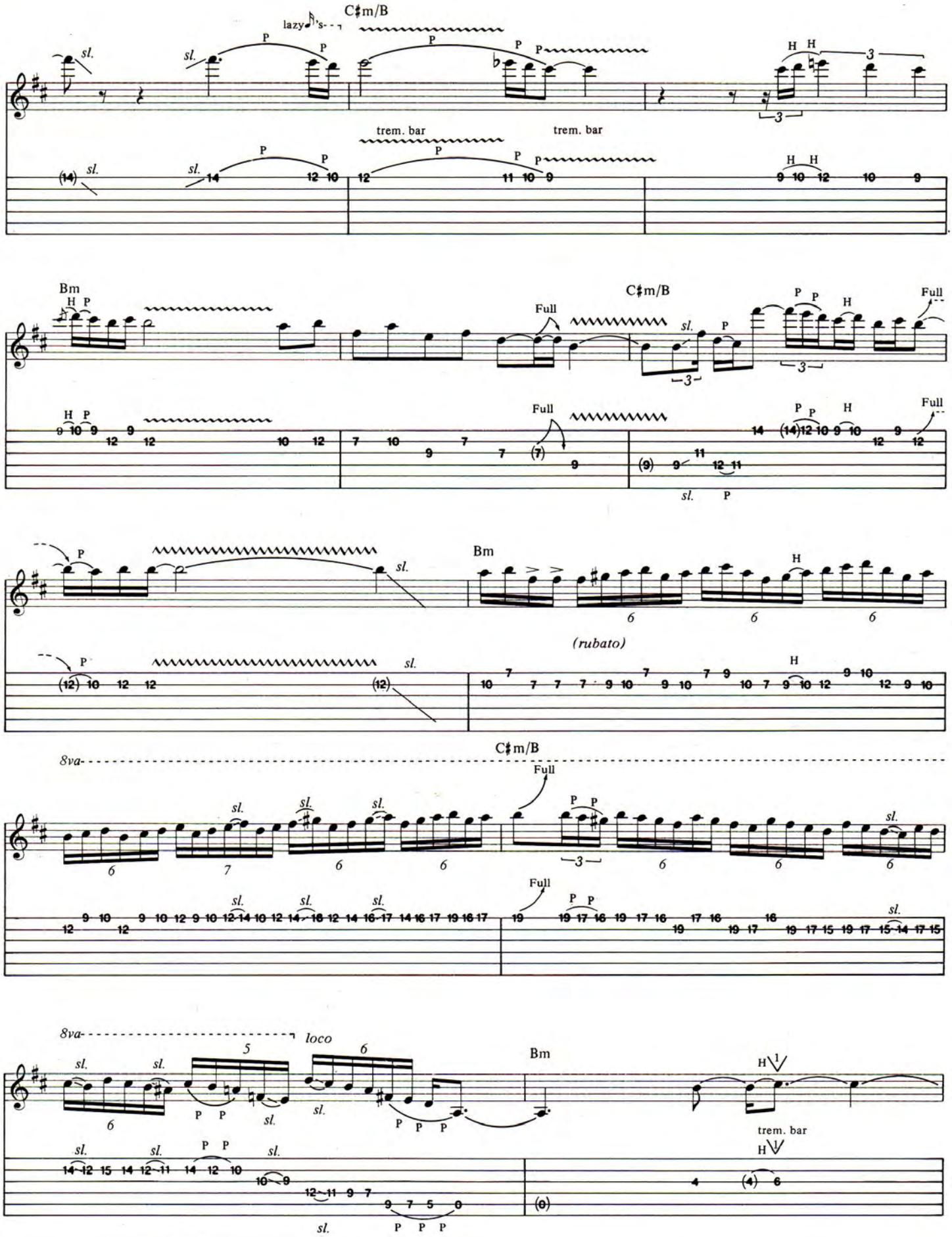
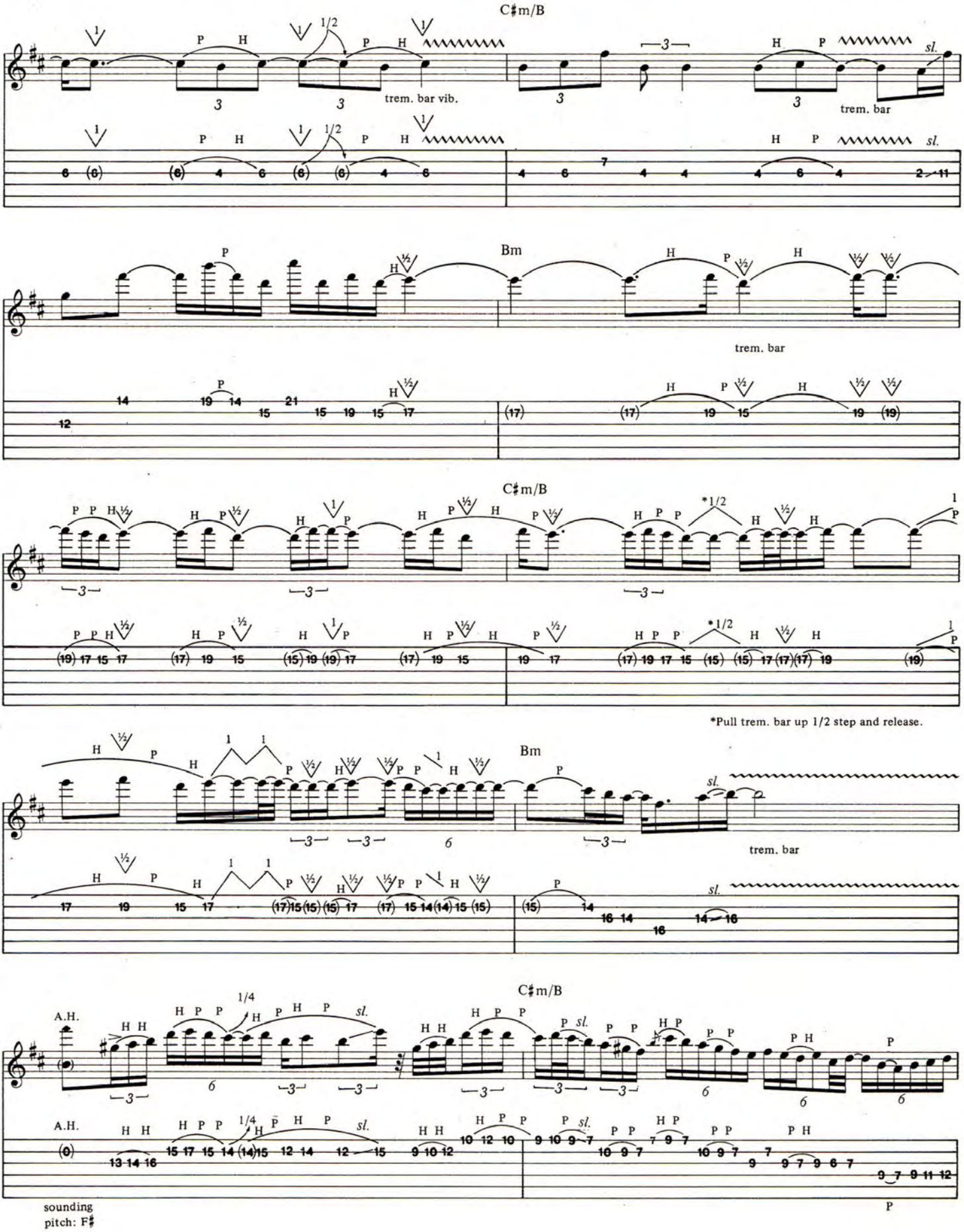
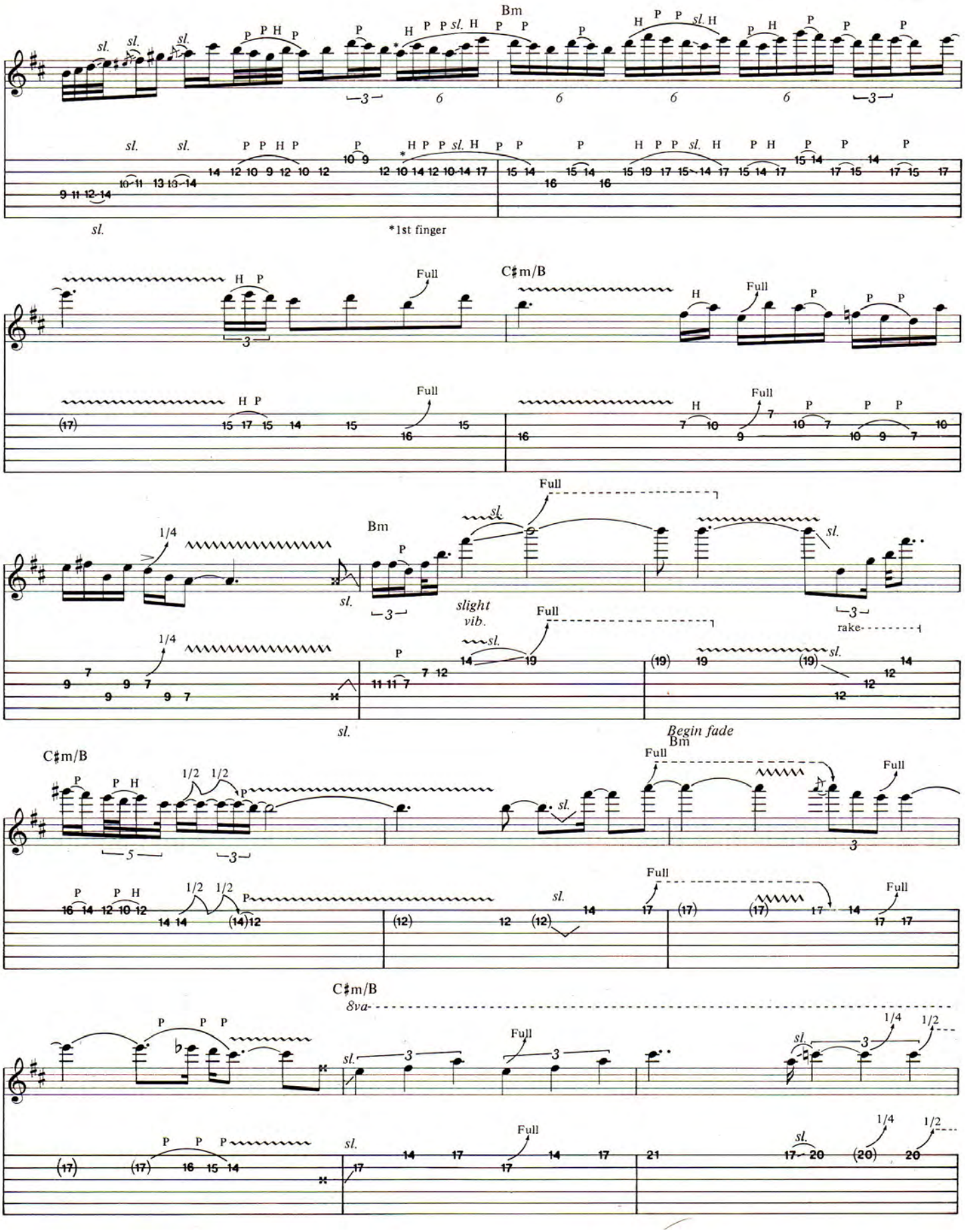
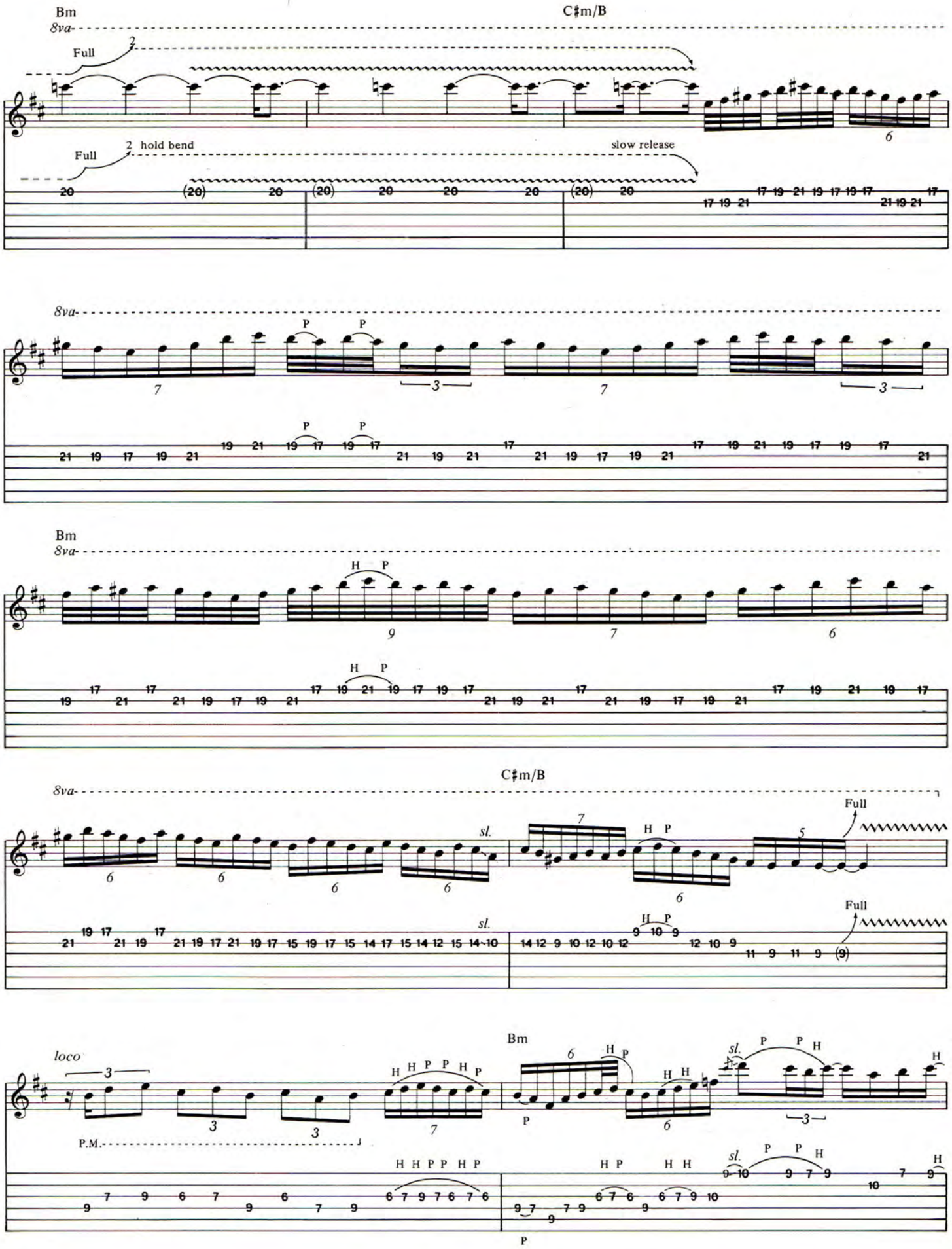
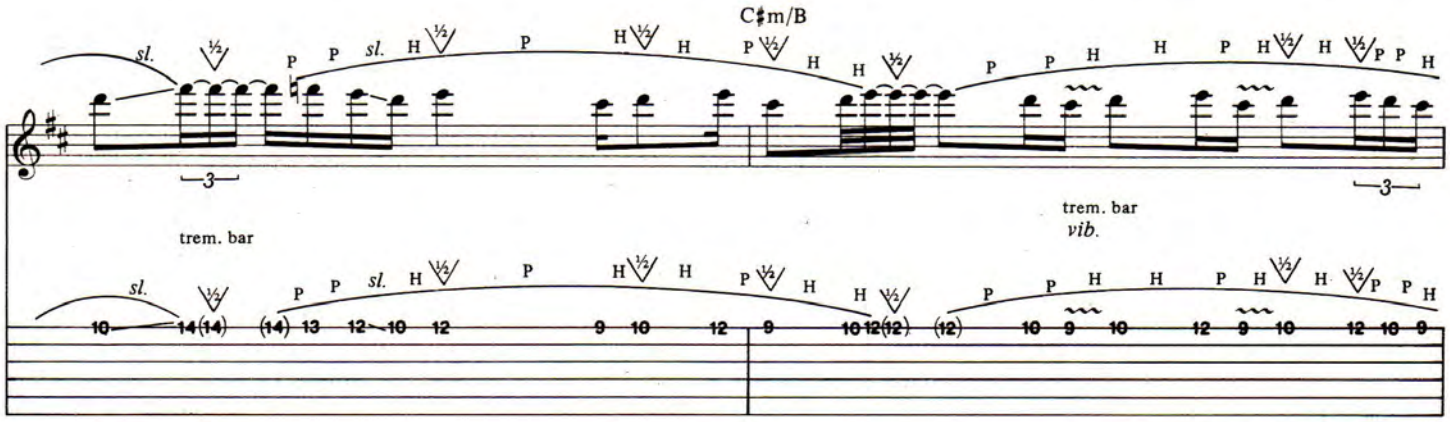
loco
Bm

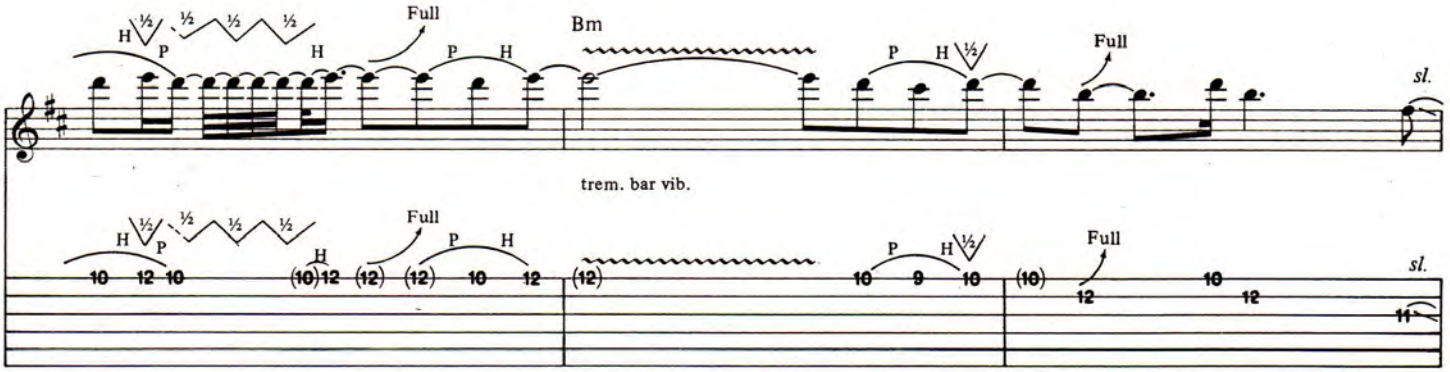

C♯m/B
lazy
trem. bar
trem. bar
Bm
C♯m/B
Full
Full
Full
Full
Bm
(rubato)
C♯m/B
8va
Full
Full
8va
loco
Bm
trem. bar

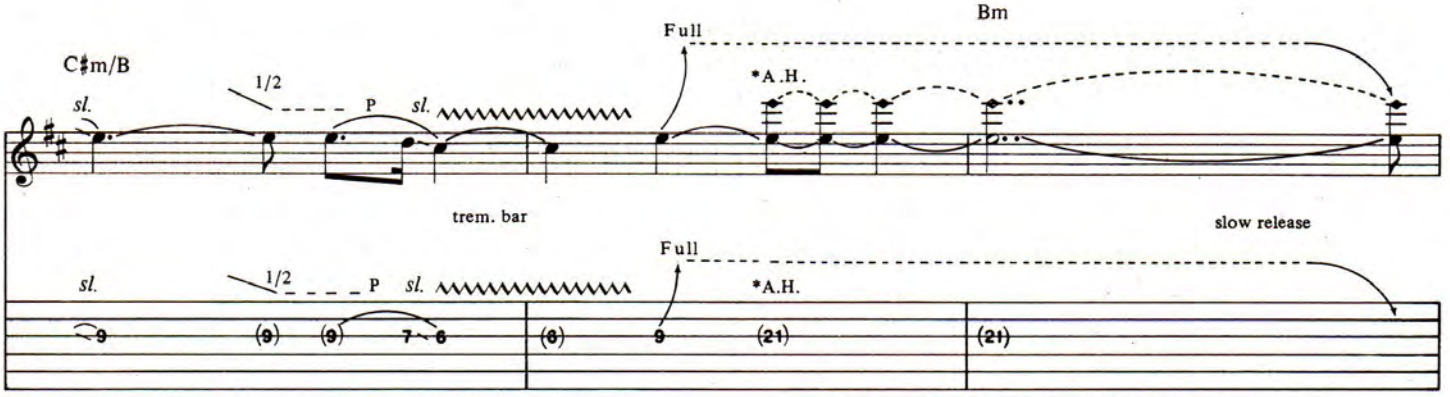

C♯m/B
trem. bar vib.
trem. bar
Bm
trem. bar
C♯m/B
*1/2
*Pull trem. bar up 1/2 step and release.
Bm
trem. bar
C♯m/B
A.H.
1/4
sounding
pitch: F♯


Bm
sl.
*1st finger
Full
C♯m/B
1/4
slight vib.
rake
Begin fade
1/2
8va

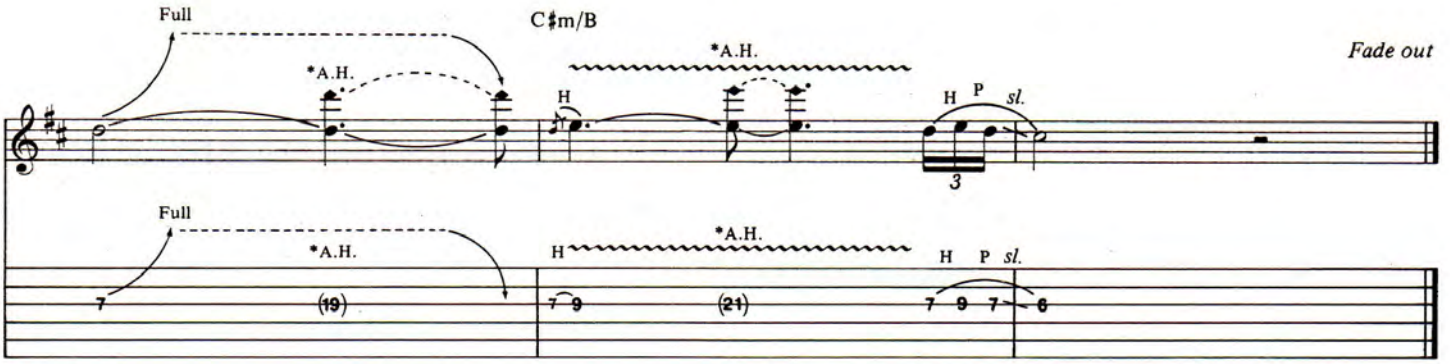

Bm
C♯m/B
8va
Full
2 hold bend
slow release
P
H
sl.
loco
P.M.







*Touch G stg. lightly at designated fret w/pick hand to produce A.H.



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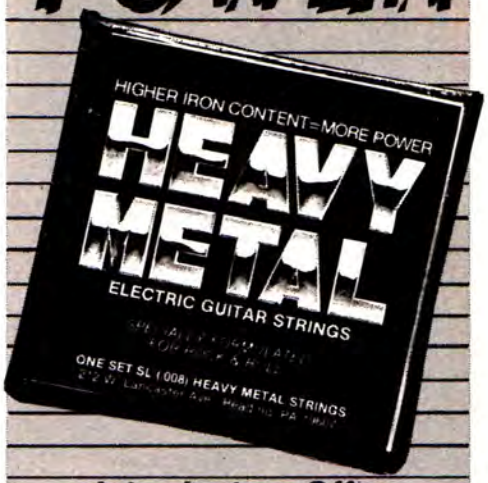

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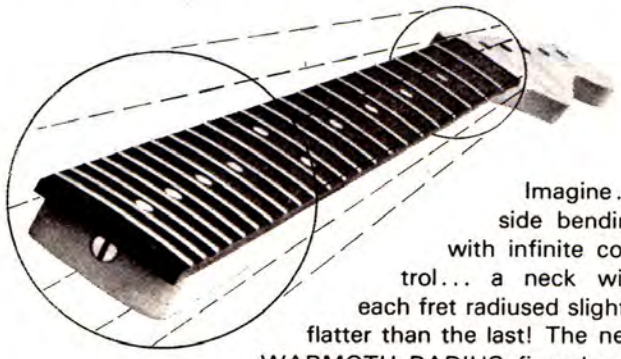

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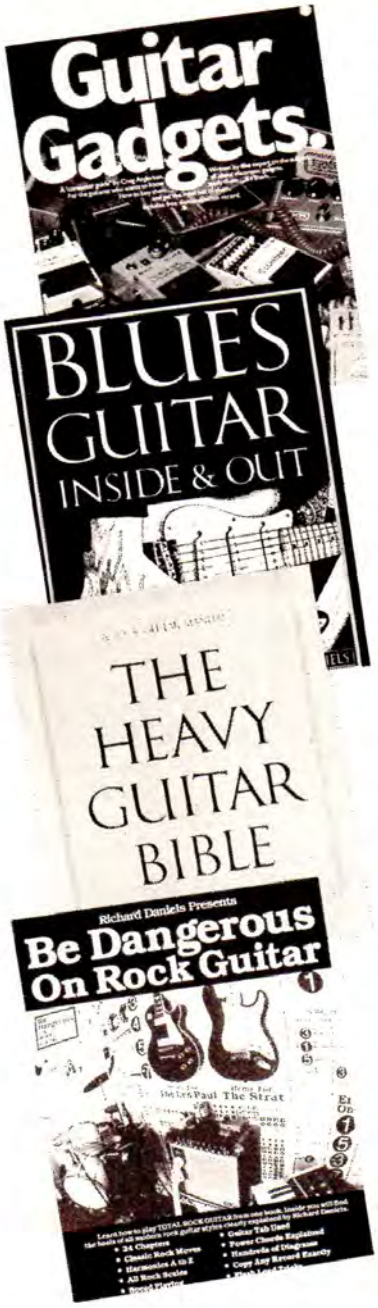

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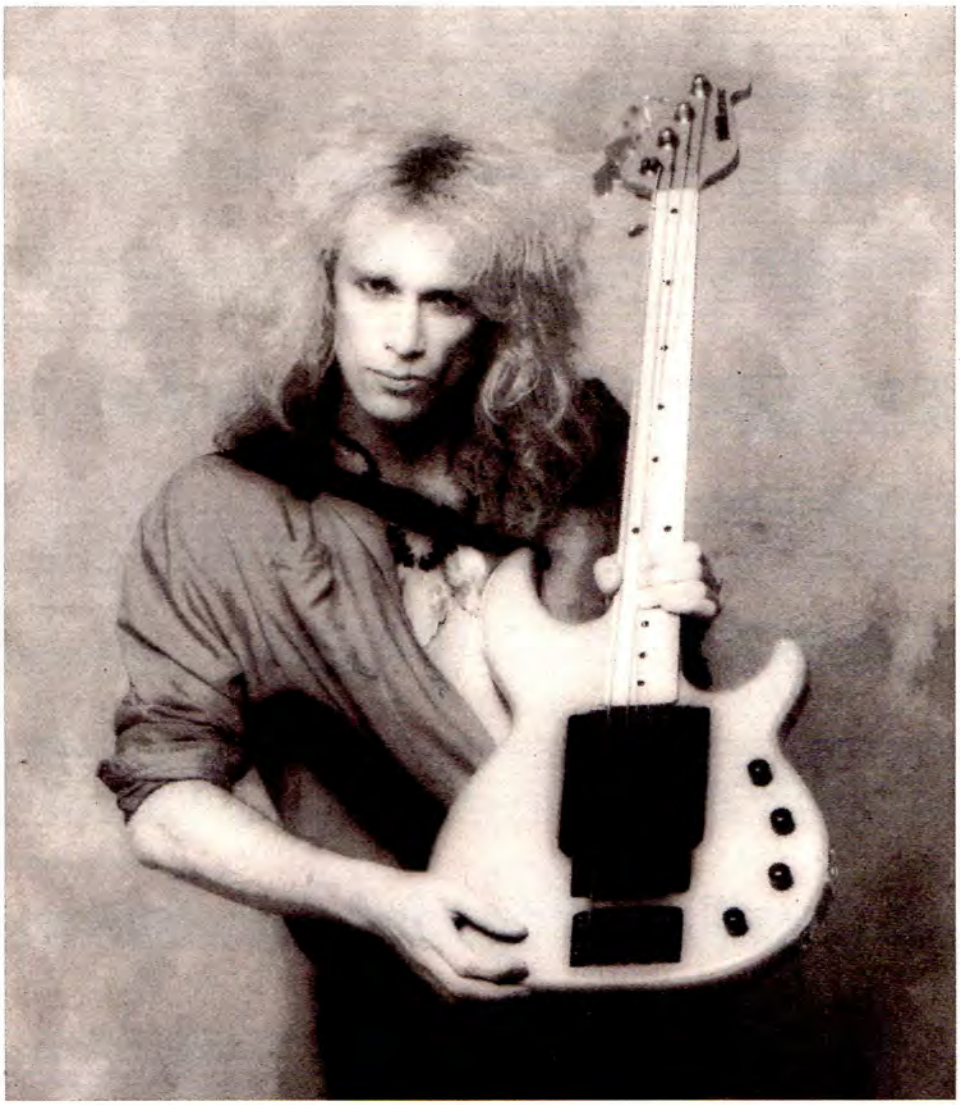

Glen La Ferman

WORKING WITH A DRUMMER

by Billy Sheehan

One of the best things I ever did when putting a band together was to practice separately with each member. At one point in rehearsals everybody plays together, but if you really want to put together a tight band, tell everybody else to stay home one day and get just the drummer and bass player together. The drummer doesn't need all of his drums and the bassist doesn't need all of his gear. Sit down together, get your cassette player going and count it off. You can tell you've locked into a drummer when the rhythm starts to move. If you take that tape and put it in a room full of non-musicians, you'll know you've locked in when everybody in the room starts to tap their feet. As soon as they stop, you've blown it.

One way to keep things moving with the drummer is by knowing exactly what his moves are. Get a pair of drum sticks, a phone book and a metronome and have your drummer teach you some rudiments. Just by playing even a single stroke roll you'll find a huge improvement in your bass playing. Your forearm strength will increase, as a lot of the same muscles are used on both instruments. Whenever I pick up the bass after doing this I feel like I've already been warming up. Obviously, when you learn more about drumming you can play better with your drummer, just as it's good to know what your singer, guitarist or keyboard player is doing. ■

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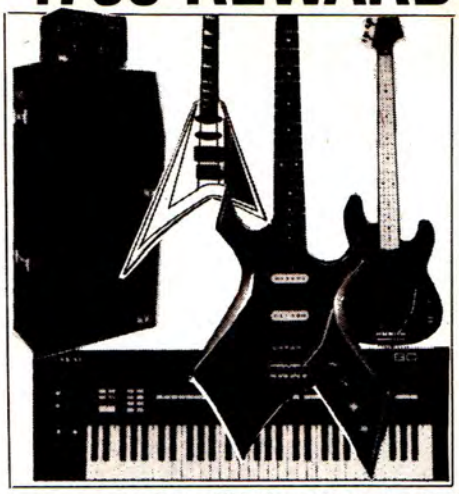

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Guitar In the 80's

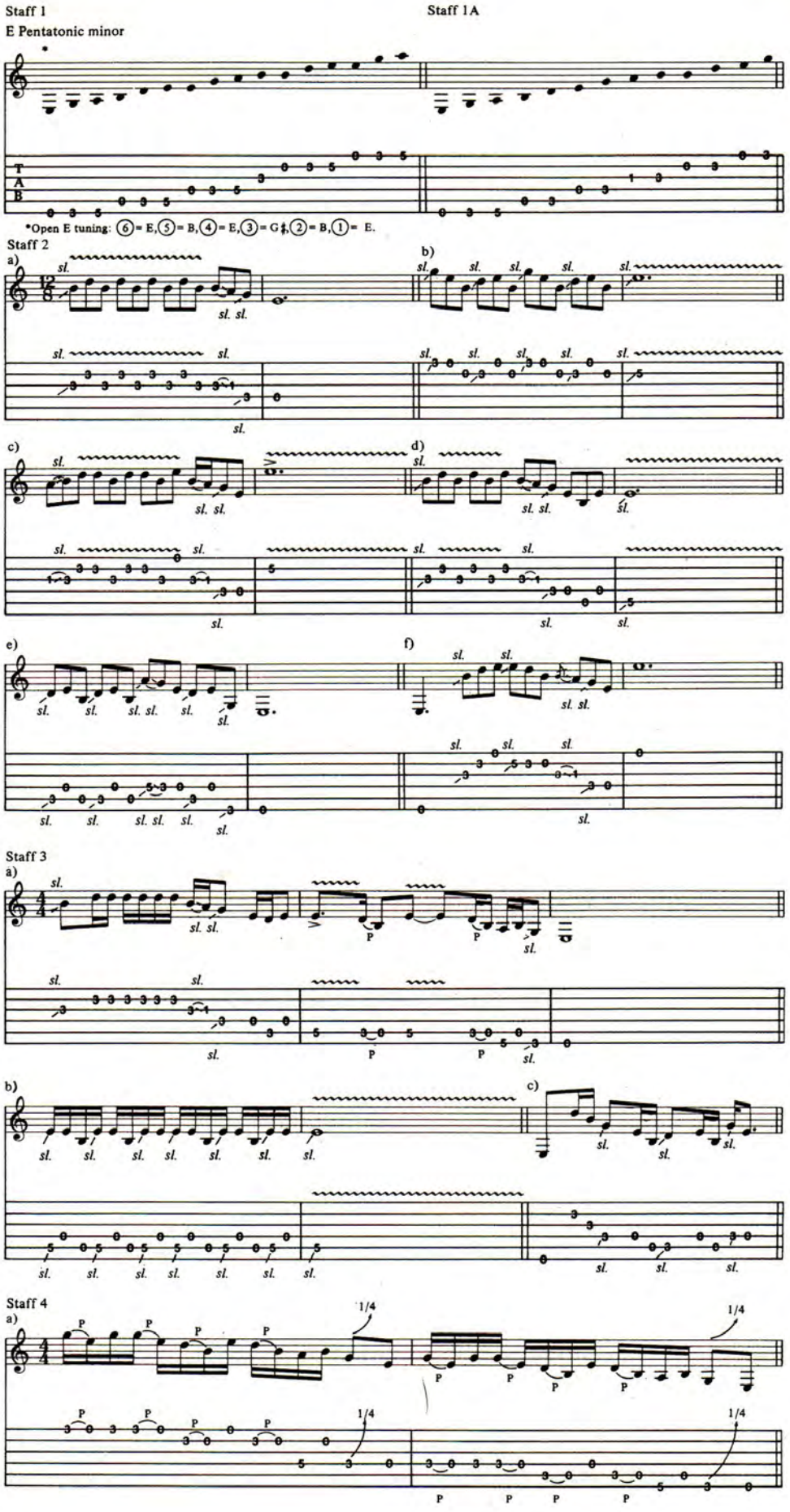
By Andy Aledort

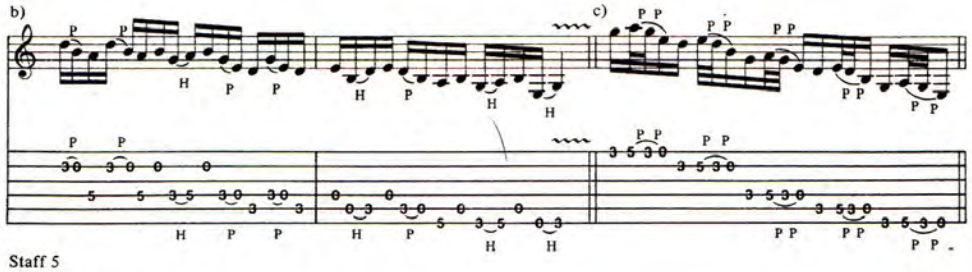
SLIDE GUITAR PART II

Last month's column focused on the rudiments of slide guitar, illustrating the commonly used open E tuning, a basic shuffle rhythm guitar part in E, and a brief nod to Eric Clapton's *Tribute to Elmore*, referring to blues slide master Elmore James. This month we'll elaborate on the possibilities in open E tuning, introduce open A and open D tuning, and illustrate examples in the styles of many slide greats.

Staff 1 illustrates the E pentatonic minor scale, using open strings and doubled notes. The reason for the doubled notes is to accommodate certain riffs and to show all the available note possibilities within the scale in this position. Staff 1A illustrates another fingering with fewer doubled notes. Both of these fingerings should be practiced with and without the slide, as there are many interesting possibilities which can be found by fretting normally. First, let's play a bunch of riffs using the slide in these two positions. Staff 2 a, b, c, d, e, and f features riffs all in 12/8 time, that is, twelve eighth notes to the bar, which is the same as an eighth note triplet on each beat in 4/4. Staff 3 illustrates riffs in straight 4/4 time.

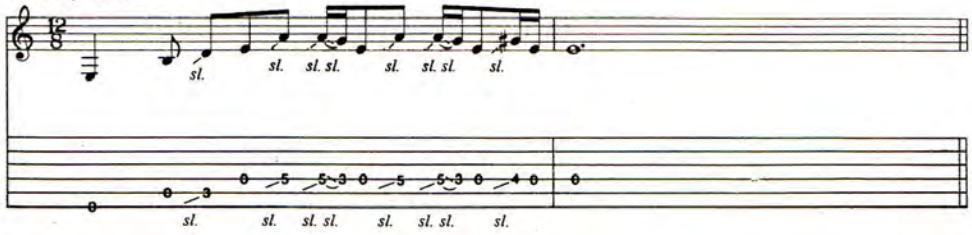
You'll notice that most of the riffs feature the use of vibrato. The way to produce slide vibrato is to keep your



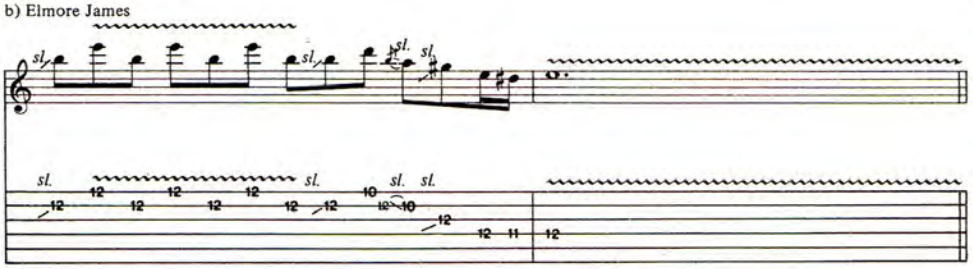


Staff 5

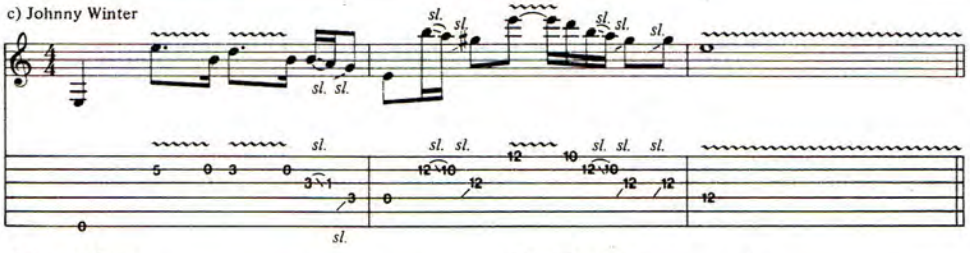
a) Muddy Waters



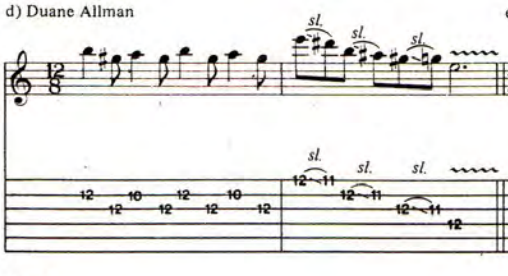
b) Elmore James



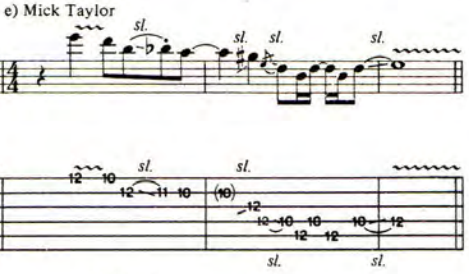
c) Johnny Winter



d) Duane Allman



e) Mick Taylor



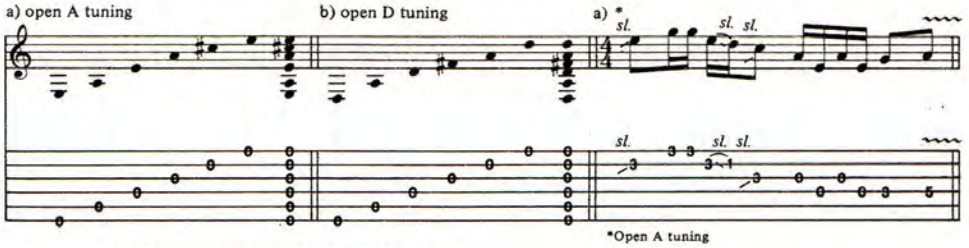
Staff 6

a) open A tuning

b) open D tuning

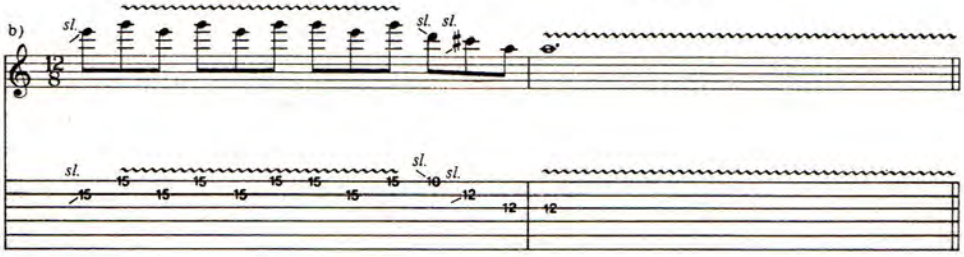
Staff 6A

a) *

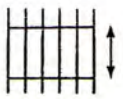


*Open A tuning

b)



hand and wrist stiff and your thumb planted in the middle of the back of the neck. Your thumb should be at least one or two frets further back than the note(s) you are fretting. The vibrato is produced by sliding up and down the length of the string the desired amount and at the desired speed, using the thumb as a pivot, rocking back and forth on it. To perform the most typical vibrato, the movement up and down the string should remain within one fret, going no further than the higher fret wire (at which the desired pitch is sounded).



Practice vibratoing at a slow, controlled speed, and work your way up to a hyperkinetic "muscle spasm" type vibrato; also travel further up and down the string than the space of one fret to produce a wide vibrato.

Staff 4 illustrates a variety of riffs which are to be fretted normally, without the slide. The use of hammer-ons and pull-offs with open strings should enable you to get these riffs going pretty fast.

Staff 5 features examples in the styles of all the slide greats. Learn these riffs in more than one octave and try them at every tempo from ultra slow to ultra quick.

In Staff 6 the tunings for open A and open D are illustrated. Notice that open D is just like open E but a step lower; tune the sixth, second, and first strings down a whole step and the third string down a half step. For open A tune the fourth, third, and second strings up a whole step. Staff 6A features two Johnny Winter type riffs in open A. Work out all the riffs in open E for open D, as the tablature is the same but the notes are different, given the different tuning. Be conscious of what the sounding pitches are, though.

I regret to say that we've still barely scratched the surface on the subject of slide guitar. As is true for learning any style of music, listening is the greatest tool. A few of my recommendations are: *I Can't Be Satisfied* by Muddy Waters; *Dallas* and *Highway 61 Revisited* by Johnny Winter; *Dreams* by Duane Allman; *I Ain't Superstitious* by Jeff Beck; *It Hurts Me Too* and *Stranger Blues* by Elmore James; *Vigilante Man* by Ry Cooder; and *All Down the Line* by The Rolling Stones (Mick Taylor). To hear some great dobro playing check out *Pan Handle Rag* by Jerry Douglas, from his **Fluxedo** album, or anything off his latest, **Under the Wire**. See you next month. ■

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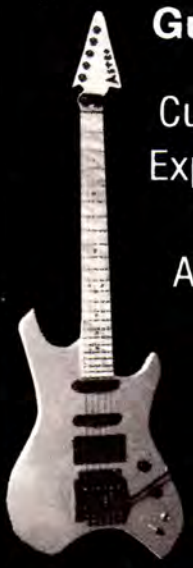

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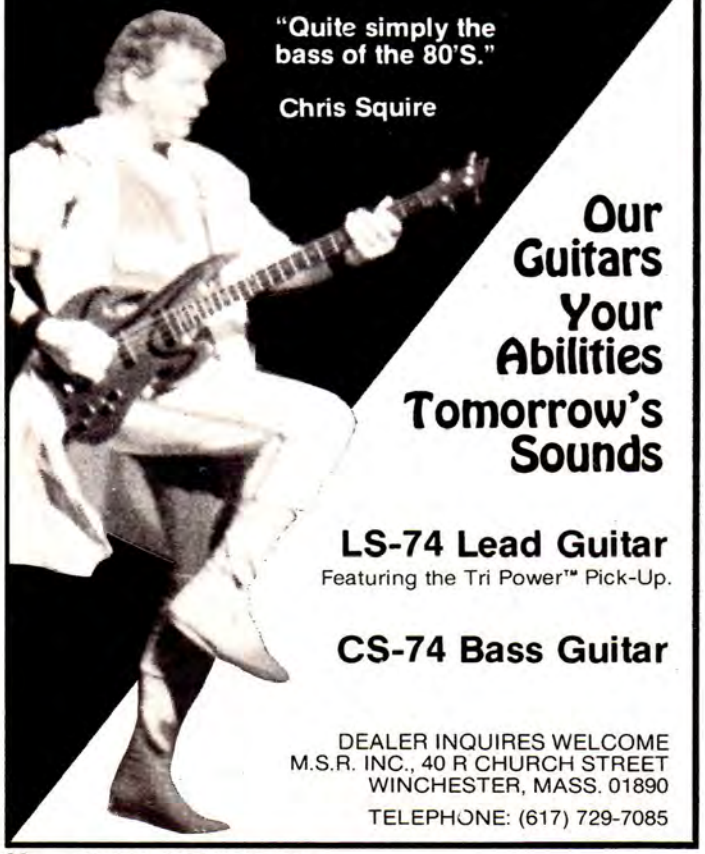

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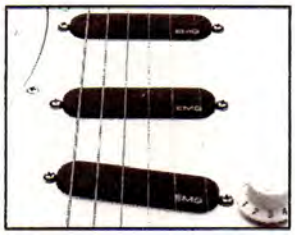

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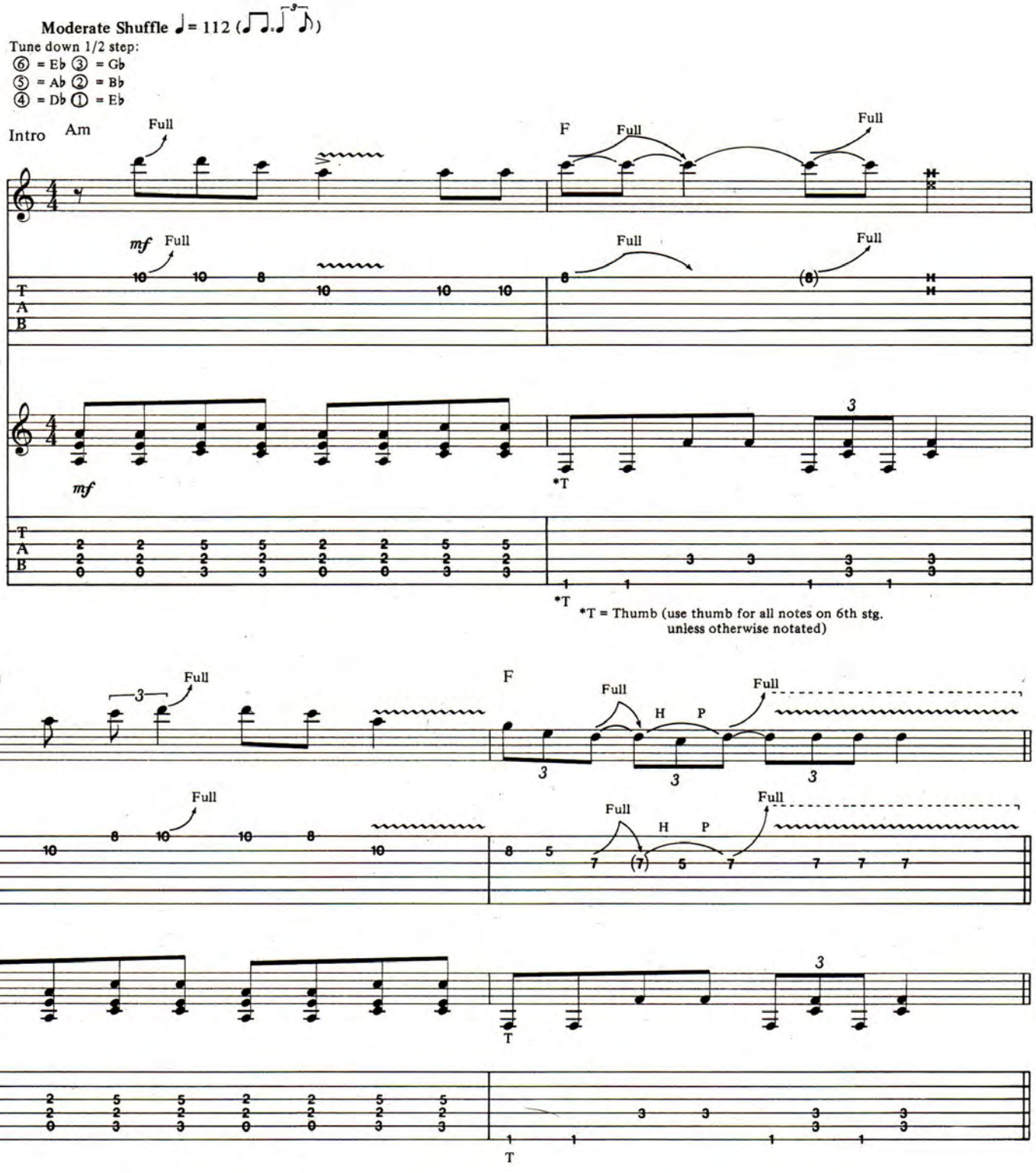
Tablature Explanation Page 69

CHANGE IT

As recorded by Stevie Ray Vaughan
(From the album SOUL TO SOUL/Epic Records)

Words and music by
Doyle Bramhall



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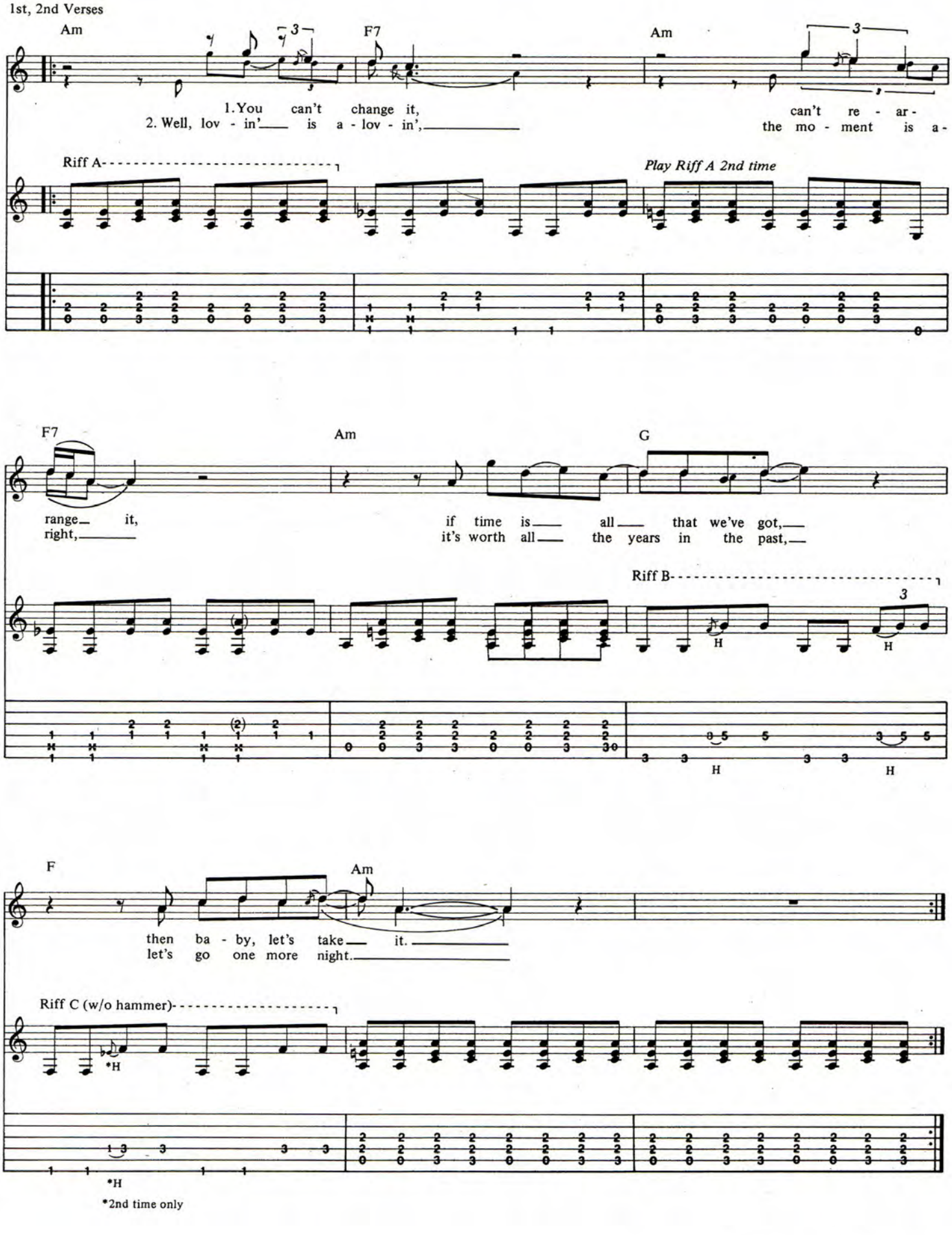
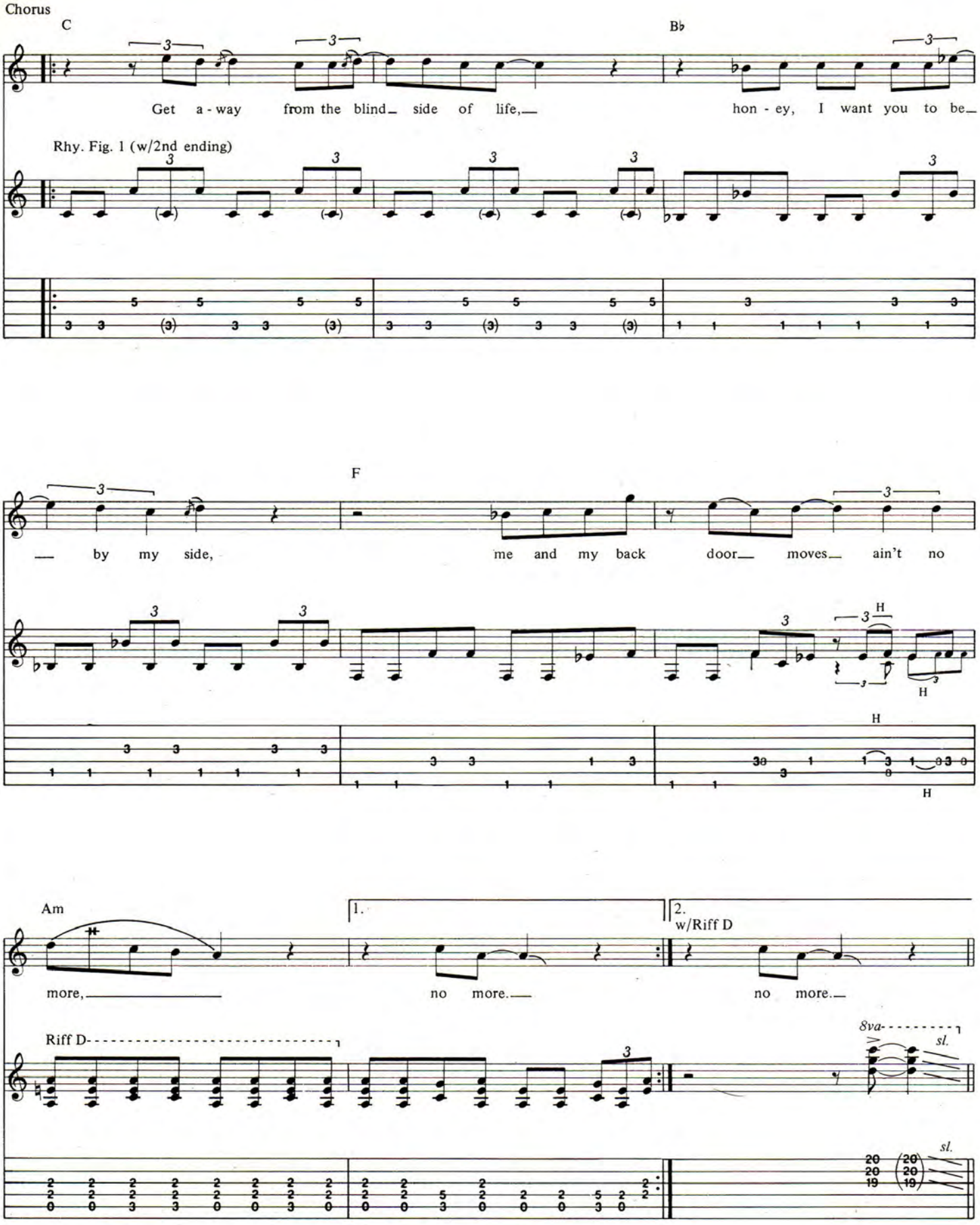
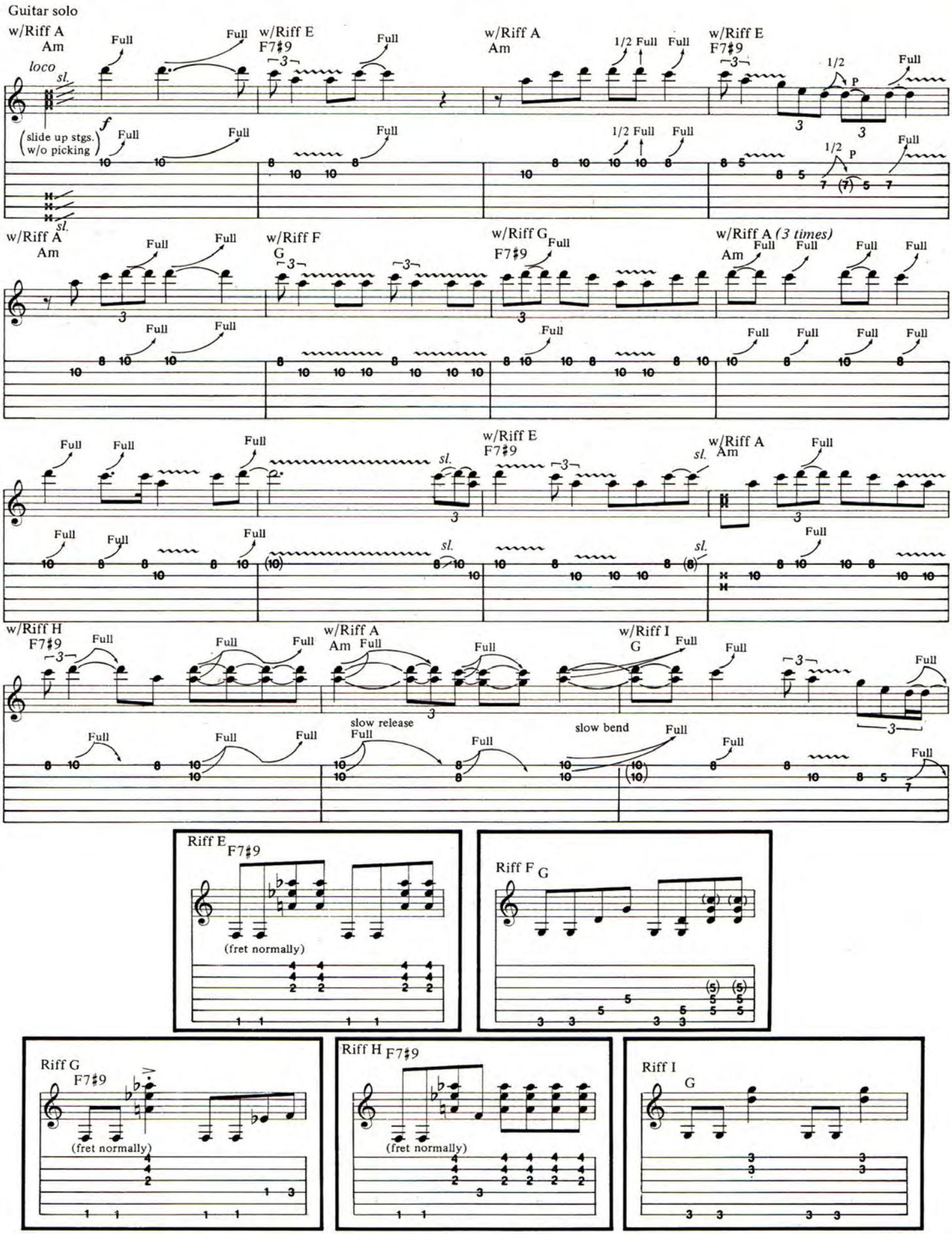
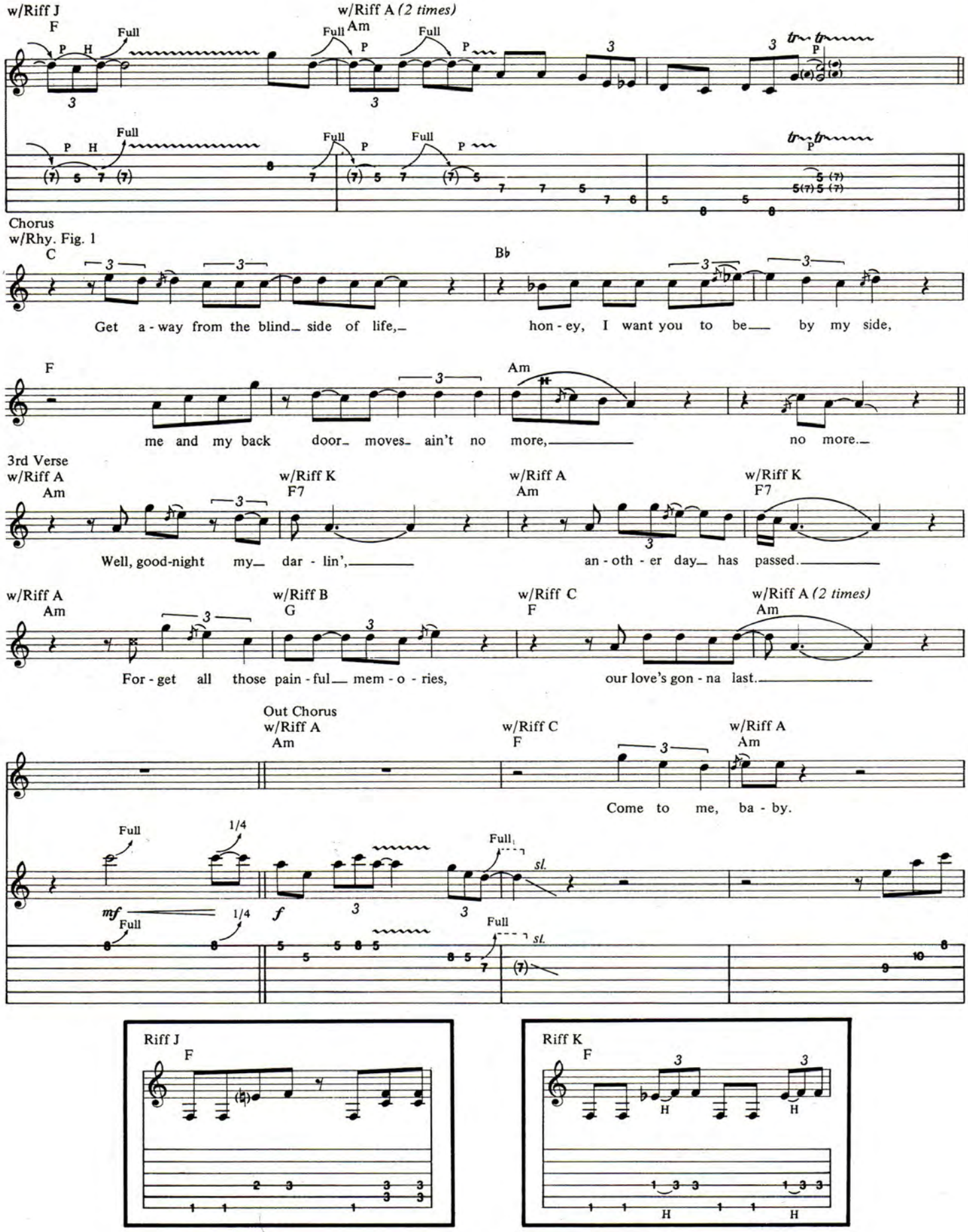

1st, 2nd Verses
Am
F7
Am
1. You can't change it,
2. Well, lov - in'___ is a - lov - in',___
can't re - ar -
the mo - ment is a -
Riff A
Play Riff A 2nd time
F7
Am
G
range___ it,
right,___
if time is___ all___ that we've got,___
it's worth all___ the years in the past,___
Riff B
H
H
H
H
F
Am
then ba - by, let's take___ it.___
let's go one more night.___
Riff C (w/o hammer)
*H
*H
*2nd time only


Chorus
C
Bb
Get a - way from the blind_ side of life,_
hon - ey, I want you to be_
Rhy. Fig. 1 (w/2nd ending)
F
_ by my side,
me and my back door_ moves_ ain't no
H
Am
1.
2.
w/Riff D
more,_
no more._
no more._
Riff D
8va
sl.


Guitar solo
w/Riff A
Am
loco
sl.
(slide up stgs. w/o picking)
f
Full
w/Riff E
F7♯9
w/Riff A
Am
1/2 Full
w/Riff E
F7♯9
1/2
P
w/Riff A
Am
w/Riff F
G
w/Riff G
F7♯9
w/Riff A (3 times)
Am
w/Riff E
F7♯9
w/Riff A
Am
w/Riff H
F7♯9
w/Riff A
Am
slow release
w/Riff I
G
slow bend
Riff E
F7♯9
(fret normally)
Riff F
G
Riff G
F7♯9
(fret normally)
Riff H
F7♯9
(fret normally)
Riff I
G


w/Riff J
F
w/Riff A (2 times)
Am
Full
P
H
Chorus
w/Rhy. Fig. 1
C
Bb
Get a-way from the blind side of life, hon-ey, I want you to be by my side,
F
Am
me and my back door moves ain't no more, no more.
3rd Verse
w/Riff A
Am
w/Riff K
F7
Well, good-night my dar-lin', an-oth-er day has passed.
w/Riff B
G
w/Riff C
For-get all those pain-ful mem-o-ries, our love's gon-na last.
Out Chorus
Come to me, ba-by.
1/4
mf
f
sl.
Riff J
Riff K

w/Riff E F7♯9 | w/Riff A Am | w/Riff C F | w/Riff A Am

Come to me one more time. It's time we got mov - in',

Full sl. steady gliss.

w/Riff C F | w/Riff A Am | w/Riff E F7♯9 | w/Riff A Am

time to move on. Let's slide out the door.

P Full sl. slow bend

w/Riff L F7♯9 | w/Riff A Am | w/Riff E F7♯9 | w/Riff A Am

Let's slide out the door. Glide our way home.

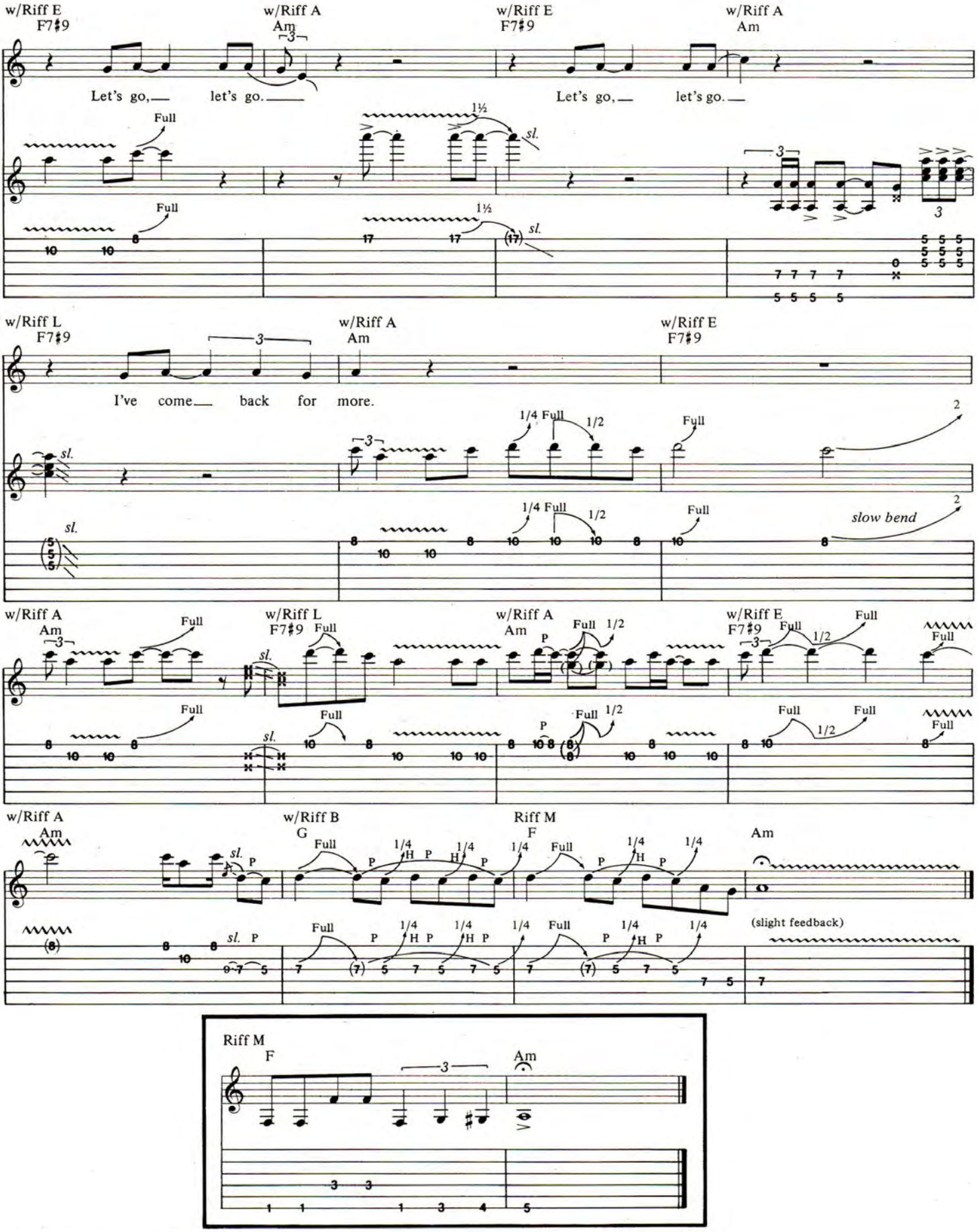
Full sl.

w/Riff E F7♯9 | w/Riff A Am | w/Riff E F7♯9 | w/Riff A Am

Let's glide our way home. Let's go, let's go.

Full slow bend

Riff L F7♯9


w/Riff E
F7♯9
w/Riff A
Am
w/Riff E
F7♯9
w/Riff A
Am
Let's go, — let's go. —
Let's go, — let's go. —
Full
1½
sl.
w/Riff L
F7♯9
w/Riff A
Am
w/Riff E
F7♯9
I've come — back for more.
1/4 Full
1/2
Full
slow bend
w/Riff A
Am
w/Riff L
F7♯9
w/Riff A
Am
w/Riff E
F7♯9
w/Riff A
Am
w/Riff B
G
Riff M
F
Am
(slight feedback)
Riff M
F
Am

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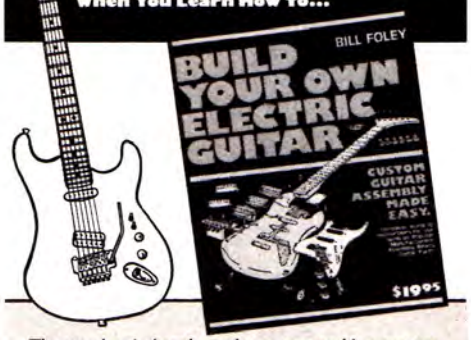

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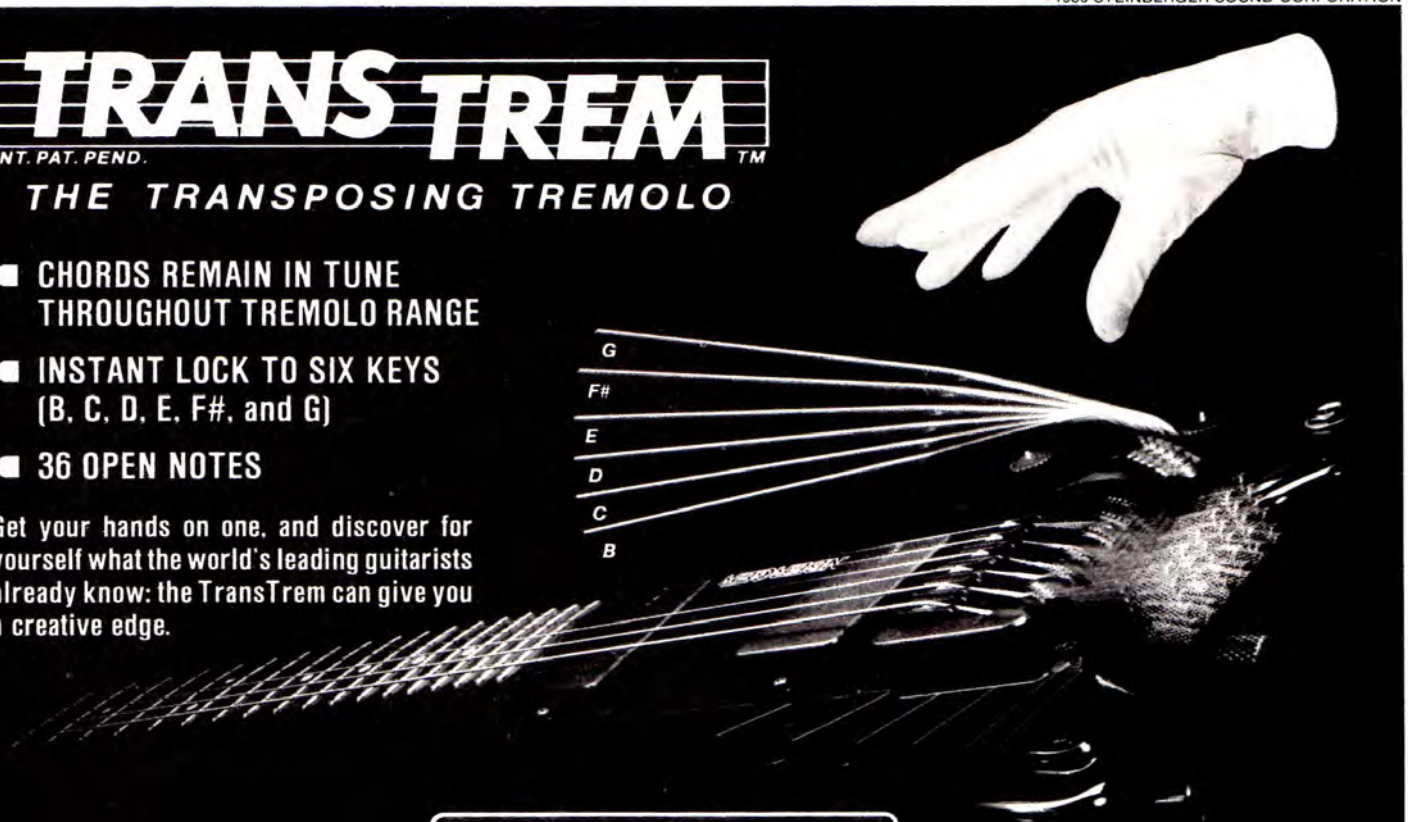

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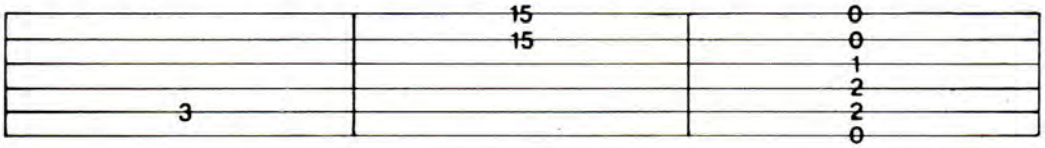
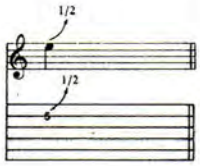
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

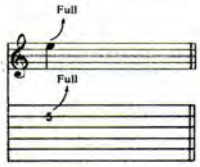


5th string, 3rd fret | *1st string, 15th fret, 2nd string, 15th fret, played together* | *an open E chord*

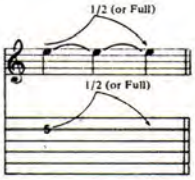
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



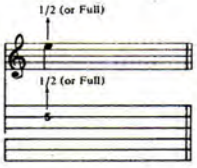
BEND: Strike the note and bend up ½ step (one fret).



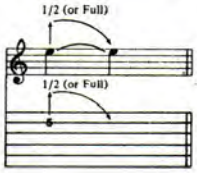
BEND: Strike the note and bend up a whole step (two frets).



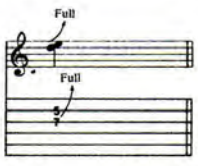
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



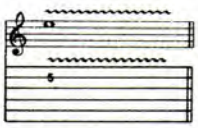
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



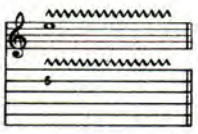
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



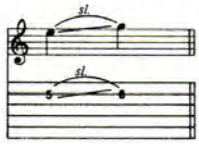
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



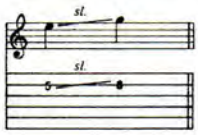
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



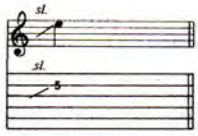
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



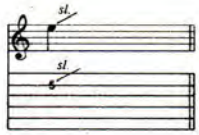
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



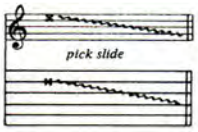
SLIDE: Same as above, except the second note is struck.



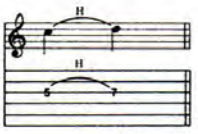
SLIDE: Slide up to the note indicated from a few frets below.



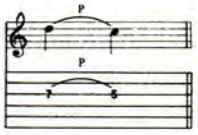
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



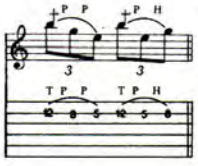
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



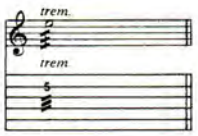
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



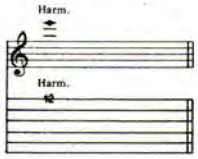
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



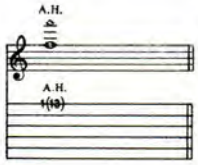
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



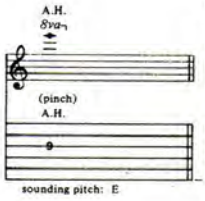
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



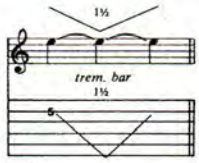
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



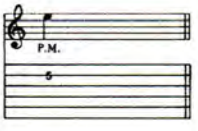
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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2. Clip the portion of the Leader packaging that features the "Whirlwind" logo, the words "10 year guarantee" and the sticker from specially marked Leader cords.
3. Mail the clipped portion of the Leader package with the entry form to Whirlwind/Porsche, PO Box 1075, Rochester, NY 14603.
4. If you do not wish to purchase a Whirlwind Leader cord, but wish to enter the program, send a self-addressed, stamped envelope to Whirlwind Entry Form, PO Box 1075, Rochester, NY 14603. One entry form will be sent free per request.
5. Enter as often as you wish, but each entry must be mailed separately. No mechanically produced entries will be accepted. All entries must be received by December 15th, 1986, drawing to be held January 18th, 1987.
6. The winning entries will be selected from all entries received that were properly completed, in a random drawing to be held on January 18th, 1987 at the winter NAMM show in Annaheim, CA.

Two grand prizes will be awarded. The first grand prize will be awarded to an end-user entrant. An end-user entrant is an entrant who is not employed by or affiliated with the dealership indicated on the winning entry form. The second grand prize will be awarded to the dealership indicated on the winning entry form. Winners will be notified by mail within 10 days of drawing.

7. The prizes are non-transferable, and no substitutions are allowed. Whirlwind Music Dist. Inc shall select the options, if any, that will be included on the grand prizes. Taxes, license, transportation from the dealership, registration, insurance and all associated costs are the sole responsibility of the individual winners. Whirlwind reserves the right to use the prize winner's name and likeness in any promotional activities relating to this program without further compensation to the winner. Winner may be asked to execute an affidavit of eligibility and release. No responsibility is assumed for lost, mis-directed or late mail.
8. Program is open only to residents of the United States. Employees and their families of Whirlwind Music Dist. Inc., or its subsidiaries may not enter. This offer is void where prohibited or restricted by law. All federal, state and local laws and regulations apply.
9. For the winners' names, send a self-addressed, stamped envelope to Whirlwind Winner, PO Box 1075, Rochester, NY 14603.

THE YEAR IN GUITAR

by BRUCE POLLOCK

Not only was it a Year in Rock Guitar worth savoring for its many facets, it was also, for those lucky enough to be in on it, a Year in **GUITAR For The Practicing Musician** unequalled in thrills and chills, magazine feats to defy the musical imagination and vice versa, some outstanding performances by our practicing columnists, a veritable rainbow of cover colors and the tastiest playlist this side of progressive radio.

NOVEMBER: (***2nd Anniversary Concert cover***) Featuring no less than 32 color photos, The Year in Rock Guitar proves prophetic, tabbing Dokken, Metallica and Accept as top Newcomers. The exclusive Hear 'N' Aid poster, featuring all of the soloists on *Stars*, is destined to become a collector's item—if anyone remembers it was in that issue.

DECEMBER: (***Warren DiMartini and Robbin Crosby of Ratt***) Appealing to the not-so-silent minority, **GUITAR** adds bass lines to every featured song—a practice that sets a new standard in sheet music, and which continues throughout the year, except where space or extreme simplicity requires selective omission.

JANUARY: (***Stevie Ray Vaughan***) Our Request Line, Part 2 is topped by the underdog guitarist's everyman, Gary Moore, followed by the classy likes of Pat Metheny, Allan Holdsworth, Stevie Ray Vaughan and Larry Carlton.

FEBRUARY: (***Jake E. Lee***) The notoriously cryptic members of R.E.M. step forward not only for an interview, but reluctantly allow us the use of their lyrics to go along with our transcription of *Can't Get There from Here*. Jake E.'s *Rock and Roll Rebel* astounds the fretburners in the audience with five separate solos.

MARCH: (***Yngwie & Billy Sheehan***) Revealing the winners of our 3rd annual IGNOBLE PRIZE AWARDS (Innovative Guitarists 'N'/Or Bassists of Legendary Excellence): MVP: Jimmy Page; Guitar Lp, **Rising Force**; Metal God: Wolf Hoffman of Accept. Deep Purple's *Knocking at Your Back Door* scores big . . . and is transcribed.

BOSS SPECIAL SET-UPS/1

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APRIL: The Star Wars issue. Winners of the grueling Guitar Wars (Randy Rhoads), Bass Wars (Geddy Lee) and Song Wars (*Stairway to Heaven*) are teamed with Hall of Fame inductee Jimi Hendrix (classic poster) to produce the Ultimate best-seller of the year. It's also the first time *Stairway* has ever been printed in this form, with solos intact.
MAY: (***Aerosmith***) The Classics Issue features the Letter of the Year, from one Lonnie Melland of Ham Lake, Minnesota, taking **GUITAR** to task for printing too many bass lines. During the ensuing months we wear out six mailmen with the enraged reader response.
JUNE: (***Eric Clapton***) The blues take center stage, and on that stage the centerpiece is the classic *Crossroads*. Waiting in the wings, the almost equally legendary Albert Collins.
JULY: (***George Lynch of Dokken***) Amid the star-studded array of guitar talent assembled for this summertime issue (Keith Richards, Gary Moore, Rik Emmett, et al) almost unnoticed is the letter from our own Call Board discovery, Larry LaBallister, who signed up with a band called Riekerz. Could this be the start of something big?
AUGUST: (***Steve Howe and Steve Hackett of GTR***) We focus on the new guns in the rock 'n' roll armada: MacAlpine, Ruffner, Chastain, Petrucci. An old gun gives us all a thrill with *Pinball Wizard*.
SEPTEMBER: (***Van Halen***) Our most informative Van Halen interview ever. The IGNOBLE ballots surface for Year IV: with a host of new names—Hammett, Fox, Johnson, Goldie, Vai.
OCTOBER: (***James Hetfield & Kirk Hammett of Metallica***) Rush lyricist Neil Peart, the #1 songwriter on our Request Line, appears in the longest On Songwriting interview ever, delivering over 6,000 words in less than 60 minutes, for a new world's verbiage record.

Did you ever listen to a great guitarist and wonder how they got their sound? A lot of the time, it's because they really know how to use their effects. The sound of this set-up is reminiscent of Andy Summers' guitar style from "Every Breath You Take." In this set-up, the CE-3 Chorus is set to Mode 1 where the output is the direct signal plus a positive-phase effect signal. Two delays are used to combine a short reverb-like delay with a longer slap-back delay. The stereo output of the Digital Delay is sent to two different amps. Play this with the pick-up in the center position, picking while slightly muting the sound. Try it out today at your BOSS dealer. BOSS Products, RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141. BOSS®

Cathy Miller/Pix Int'l

VARIETY RULES

by Bruce Pollock

Many heard it coming; some turned deaf ears. Those with the heaviest of metalized eardrums complained the loudest, but the message seeped even into their sequestered quarters. If there was any guitar story that deserved to be considered news in The Year in Rock Guitar, it was the inevitable encroachment of dynamics into the overall sound of the preceding twelve month period.

BOB MOULD

True, Yngwie's dexadrine squeals delighted many in the ersatz classical crowd, bringing the name of Paganini briefly to the lips of fleet-fingered music class dropouts everywhere. Billy Sheehan's crowded bass lines thrilled the nation, courtesy of David Lee Roth's showcase band. And Steve Vai's quirky sonic explorations were also thusly tabbed, proving that Roth's taste in musicians has remained exemplary. But other than that, and save for the piercing wail of a whammy bar rising out of a stricken gulch south of the Hollywood sign, the players who counted most were those nearer to the other end of the technical perfection spectrum, living in sin and squalor down on the wrong side of Chops City's tracks. Influenced by guitarists as diverse as **ROGER McGUINN**, **THE EDGE** and **JOHNNY RAMONE**, players like **PETER BUCK** of **R.E.M.**, **WILLIAM DUFFY** of **THE CULT** and **HUSKER DU'S BOB MOULD** operated in direct contrast to the prevailing techno trend, closer perhaps to the true root and feel of the original rock giants, and the rock-honored tradition of the guitar itself. With three chords you can move mountains, some of these players seemed to profess, provided they were the right three chords, played at the right moment.

East of Chops City, and further down, in Austin, the sound of the blues continued to mix it up with rock 'n' roll, giving voice to tones of a different color. While the **VAUGHAN** brothers, **STEVIE** and **JIMMY**, did their continuing part to make the process a part of the present, this year with Jimmy winning the homerun derby with the smash *Tuff Enough*, and Stevie spraying hits to all fields on **Soul to Soul**, the biggest flash was **ERIC JOHNSON**, long a local hero to the likes of **BILLY GIBBONS** and **STEVE MORSE**, who finally got his grooves on plastic.

Randy Bachman

R.E.M.

From the simmering seminal sounds of **THE CRUZADOS** to the anguished experimentations of Husker Du, to the blazing noise boys of **METALLICA**, the guitar came full circle this year, with players of the unlikeliest persuasion finding themselves, at opposite ends of their own circumference, not 360 degrees apart as they might have originally suspected, but rather separated merely by a single degree. ■

Ross Marino

THE FABULOUS THUNDERBIRDS

Ross Marino

THE CULT

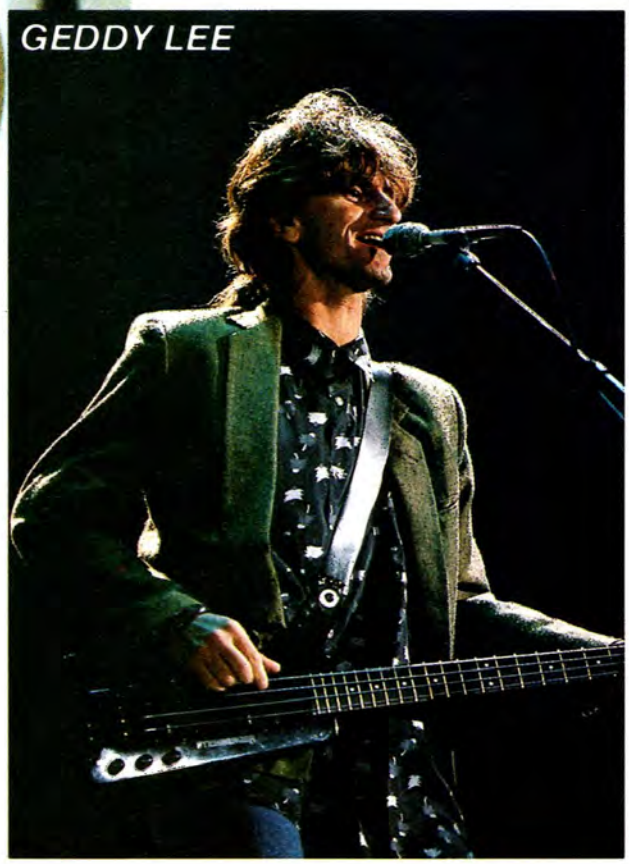
Joe Bangoy/Pix Int'l

RESEARCH & DEVELOPMENT

by Wolf Marshall

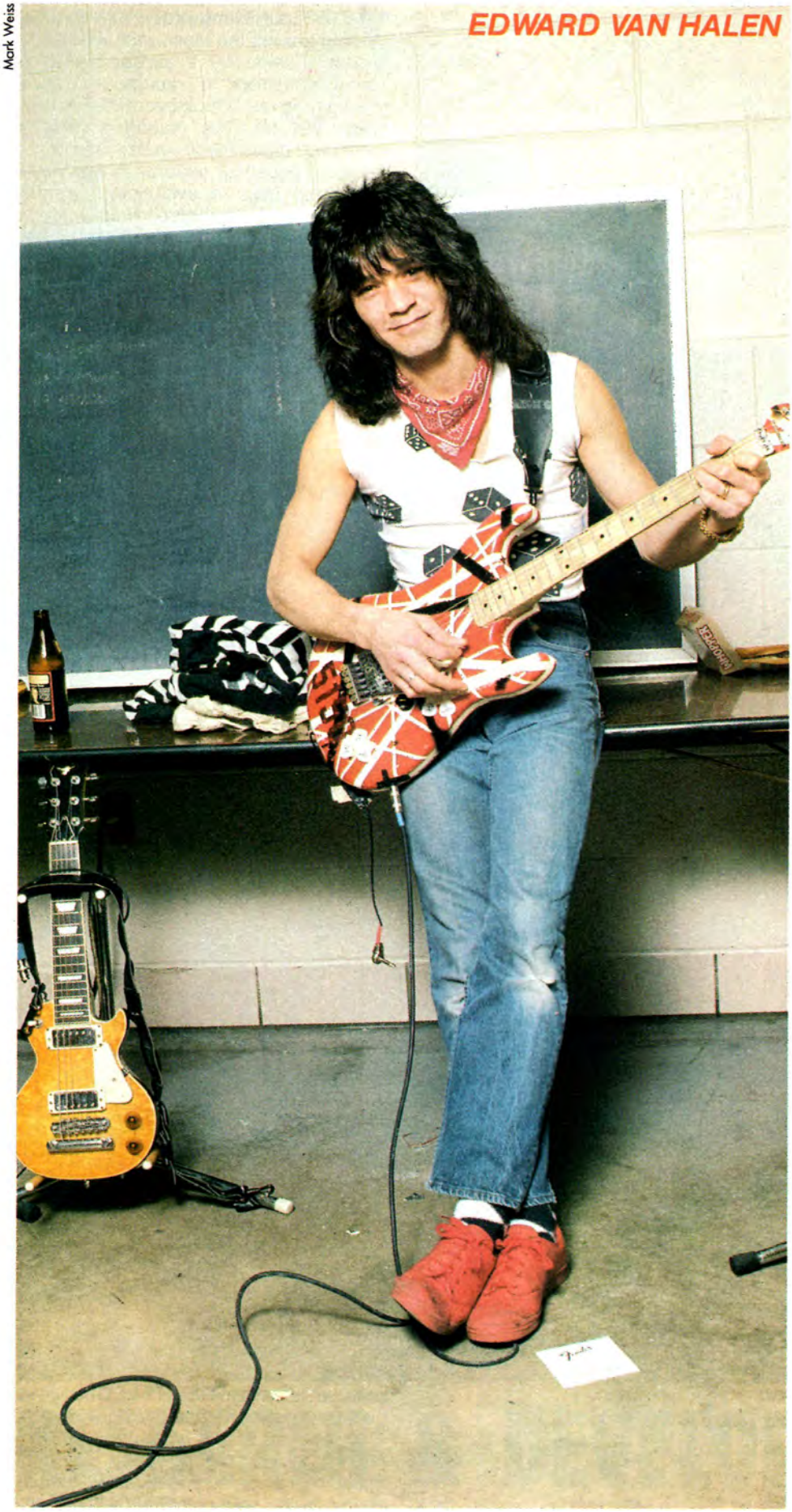
ZZ TOP took **Eliminator** out for another spin around the block, with **Afterburner**. Fueled by a similar blend of Texas blues/rock 'n' raunch and solid rhythm grooves, it took over where **Eliminator** left off. The mating of sweat-drenched blues/metal guitar and synthesizer/sequencer textures is the inevitable next step in evolution from the modern sounds first heard in *Legs*. Check out *Sleeping Bag* for a sample of the synth meets blues rock orchestration. The bonechilling two-minute solo outro of the balladic *Rough Boy* ranks as some of **BILLY GIBBONS'** finest recorded guitar moments, while the gutsy harmonics and the pentatonic bluesiness of *Stages* brings the listener back to the essence of ZZ Top, which is, and always will be, pure feel and soul.

GEDDY LEE



Rick Gould/ICP

Continuing their crusade to move progressive rock forward into the 1980's, the Canadian power trio, **RUSH**, produced a slick and modern opus in the album **Power Windows**. Guitarist **ALEX LIFESON** immerses himself deeper into the colorist/texturalist role he has been forming for the Rush sound since **Signals**, while bassist **GEDDY LEE** provides his most aggressive bass playing in years. The definitive sound is captured on *Big Money*, which finds polytonal chording, muted ostinatos and an interesting though sparse guitar solo combined with an en-



Mark Weiss

ergetic and active bass part—typically supportive yet independent. The resulting music is their most high-tech and intricate work to date—infinitely ambitious and futuristic, with the unmistakable shimmer and virtuosity which is trademark Rush.

Threatening to become the ultimate twin guitar group of all time, the pairing of virtuosi **STEVES**, **HOWE** and **HACKETT**, resulted in the release of the **GTR** (stands for guitar) Lp this year. Laden with multi-tracked synthesizer sounds, it seems very little was actually done on keyboard. The majority of the syntho textures were generated by duelling guitar controllers! The debut album comes off as technologically advanced as **ASIA** or **GENESIS** or **YES**, proving that in the hands of these giants the synth guitar is not a mere toy or effect, but a potent musical instrument.

With the exit of **DAVID LEE ROTH** and the appearance of **SAMMY HAGAR** as replacement, **VAN HALEN** took to the studio to record **5150**. The music still bore the familiar hard driving rock 'n' roll energy and intensity that characterizes classic VH but found a high production glossiness in the use of more keyboards than ever before (something Edward had always wanted) and the smooth direction of **MICK JONES**. Still, the beloved "brown tone" guitarwork is all over the mix, dealing out raunchy harmonic squeals, bluesy riffing, furious solos and all sorts of colorful guitar noises. Especially noteworthy are the vigorous bi-dextural riffs on *Good Enough*, *Inside* and *Get Up*, the pyrotechnics of **5150** and the musical growth and compositional development of the unit heard on *Summer Nights*, *Best of Both Worlds* and the smash hit, *Why Can't This Be Love*.

The former **POLICE** chief realized one of his life's dreams last year when he formed a new musical ensemble which brought together his eclectic interests. Mixing R&B with mainstream jazz and pop and ethnic influences, **STING** came out to front the project as vocalist, guitarist and composer. The success of the feature-length film chronicling his efforts, and his stellar public appearances firmly reaffirmed his viability as the complete musician/intellectual artist. ■

Never has there been more advance hype on a rock instrumentalist than that piled on Billy Sheehan. "The Eddie Van Halen of the Bass" was the early word. But tapping, speed and showmanship alone do not a great musician make. It is the ability to know when, not just how, to use these techniques that can put a player in the spotlight. The original brouhaha surrounding Billy Sheehan is based on three independently released albums by the group Talas, in which he displays unrestrained dexterity in primarily forgettable settings. While nobody has ever attacked the bass in this manner, the Talas efforts were little more than Sheehan's search for the right showcase. Great solos or parts in weak songs are all too soon forgotten.

If Sheehans's chops were to amount to more than foaming at the mouth, he would have to be surrounded by good material and a band of equals, who would serve to leash him in where necessary and let him loose in the right setting. With the release of guitarist Tony MacAlpine's EDGE OF INSANITY, featuring Sheehan and drummer Steve Smith, and EAT 'EM AND SMILE, the first album from David Lee Roth, with guitarist Steve Vai and drummer Gregg Bissonette, Sheehan has made the leap from solo technician to band musician. In listening to both albums it's obvious that the young bassist from Buffalo will be leaving a large mark on the future of the Rock bass. And though there will always be those who believe that the bass should remain in the background, as the foundation of the band, Sheehan, like Jack Bruce, John Entwistle, Chris Squire and Geddy Lee before him, will shout out loud that there is more that can be done with the electric four string. Most importantly, as part of the David Lee Roth band, he will be given a major forum on which to build his case.

Photos by Glenn LaFerman

BIL

by John Stix

GUITAR: What is happening with Talas? Will they make an album for Gold Mountain and will you be a guest on it?

BILLY: Those are all questions that everyone is asking, myself included. As far as I know the band is rehearsing and they plan to put out a record. If I can help them I will be more than happy to do that. I left on very good terms. I love those guys. It was my band since '72 and I don't want to see it go down the tubes. I'll do anything I can to help it out.

GUITAR: Are the old Talas albums around to be bought?

BILLY: TALAS is out of print. SINK YOUR TEETH, my favorite Talas album, is still in print. That's got my best recorded solo on it, *MV43345,* which is my name up-side-down. No one could figure that out for years. That album has the best example of my playing. I am super proud of the bass playing, even though the rest of the people on the album are pretty much uninspired and it sounds that way. I co-produced the record and wasn't real confident in the band, so I figured I'll go with what I felt was strong, which was my own playing. I gave everybody straight shots to solo and do their thing. I opened the door but they didn't walk through it. LIVE SPEED is a bit hit or miss, but it is an honest-to-god live album. I overdubbed my vocals because I lost my voice at the time of the show. Our guitarist at the time, Mitch Perry, broke a string on the first song, first set, and his amps went down. It was a disaster. My bass solo was live, but we had to cut it up because it was too long. The title is *77183V17,* which is live Bill upside-down.

GUITAR: How did you get involved with the EDGE OF INSANITY record with Tony MacAlpine?

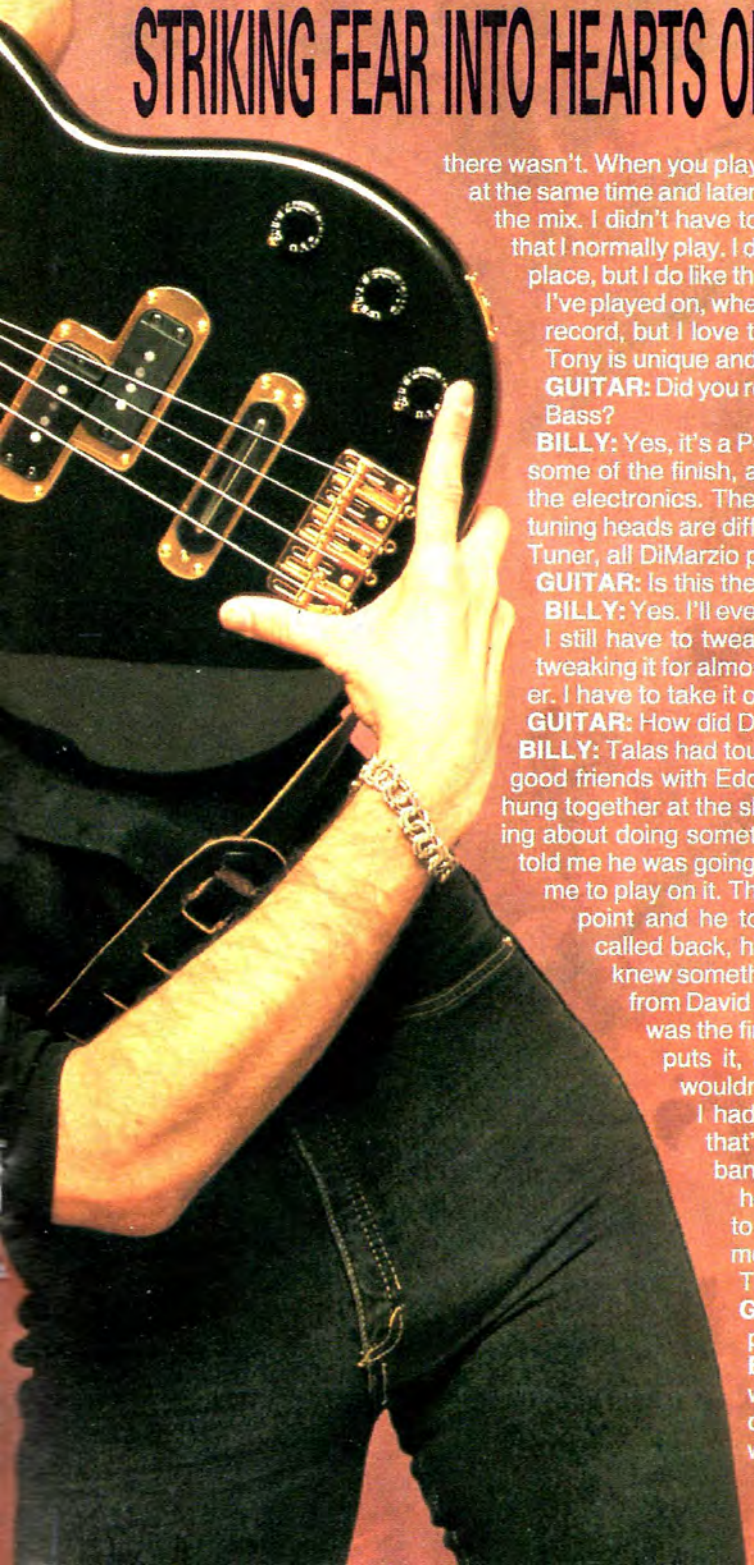
BILLY: Mike Varney and I are good friends. He speaks to me quite a bit about who is doing what on the guitar. He called and said he had this great guitar player and he wanted to do kind of a heavy metal thing that was more musical and fusiony. I thought it might be interesting even though I'm not a fusion guy now. I used to be a long time ago. He played me some of Tony's stuff and it blew my mind. He said Steve Smith was playing drums and I love Steve's playing, so I went up and did the record with Tony and Steve. It was a real quicky.

GUITAR: How did it feel doing bass overdubs when everything else was finished?

BILLY: Actually it made it quite easy because I knew exactly where there was a spot to move and where

LY SHEEHAN:

STRIKING FEAR INTO HEARTS OF MUSICIANS EVERYWHERE



there wasn't. When you play live, sometimes two people play the same thing at the same time and later have to decide which one you want to bring up in the mix. I didn't have to worry that I didn't play a lot of things on EDGE that I normally play. I didn't go completely bananas and play all over the place, but I do like the playing I did on it. It's one of the favorite albums I've played on, when it comes to listening to it. I do have spots on the record, but I love the tone and Steve Smith's playing is incredible. Tony is unique and stylized.

GUITAR: Did you record all these albums on your famous Fender P-Bass?

BILLY: Yes, it's a P-bass with nothing original on it, except the body, some of the finish, and the ground wire that goes from the bridge to the electronics. The neck is taken from a '68 Telecaster bass. The tuning heads are different, as is the string retainer. I use a Hipshot D-Tuner, all DiMarzio pickups and a Badass Bridge.

GUITAR: Is this the same bass you used on EAT 'EM AND SMILE?

BILLY: Yes. I'll eventually use the Yamaha bass for more things, but I still have to tweak it out. I've been cutting the P-Bass apart and tweaking it for almost 17 years, so the Yamaha is a relative newcomer. I have to take it on the road and let it get ground up a little bit.

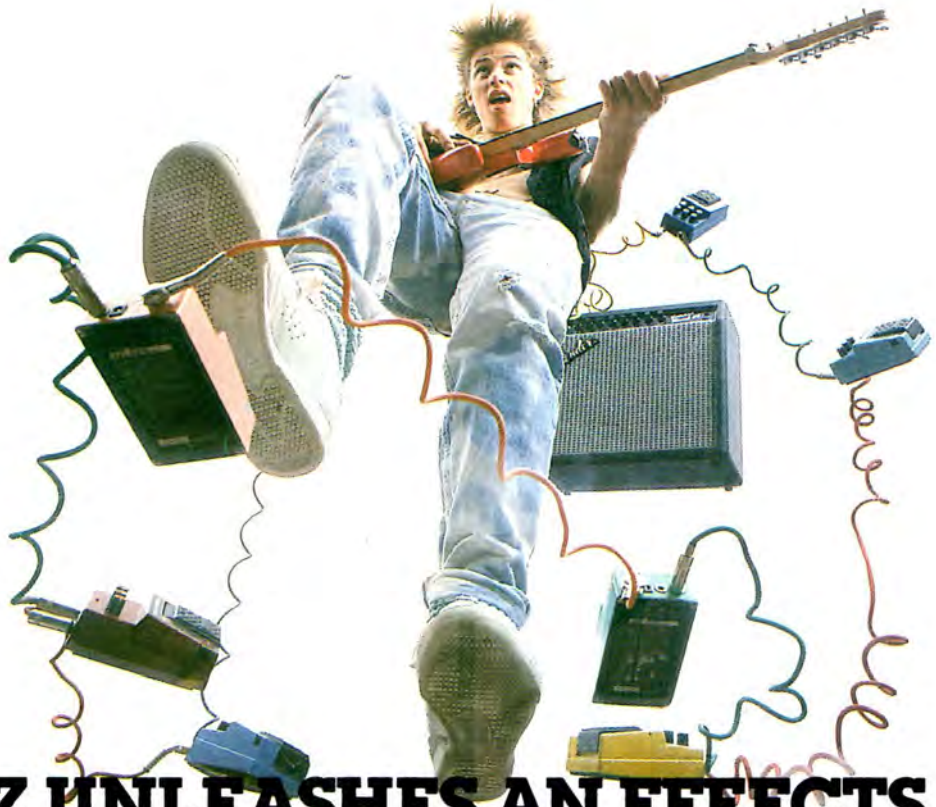
GUITAR: How did David Lee Roth sink his teeth into you?

BILLY: Talas had toured with Van Halen in 1980 and I became pretty good friends with Eddie Van Halen. Every time they went on tour we hung together at the shows. We spoke on the phone many times, talking about doing something together, but it never was firm. In 1984 he told me he was going to quit the band and do a solo record and asked me to play on it. That didn't go down either. I spoke with him at one point and he told me they were recording an album. When I called back, his wife told me he was at the beach house, so I knew something was up with the band. Then I got a phone call from David Lee Roth, who had remembered me from 1980. I was the first guy he called to start the band. The way Dave puts it, and these are his words not mine, because I wouldn't blow my own horn like this, but he said in 1980 I had struck fear into the members of his band and that's exactly the kind of guy he wanted to hire in his band, somebody who could strike fear into the hearts of other musicians. We agreed last August to do a band. Originally, there was going to be a movie with the band in it and later a band record. The movie will still be made, but later on.

GUITAR: When Steve Vai joined, how did you approach getting to know each other musically?

BILLY: We began to compose. He would come in with pieces and we would work together. We came up with a lot of pieces of music and Dave would come down and choose the four good

parts, throw the one bad part away and start singing.
GUITAR: Let's go song by song on the EAT 'EM album.
BILLY: *Yankee Rose* is a stock rocker. It went through many changes before it actually got recorded. The final version of this happened in the control room of the studio. It fell together out of pieces that we had done before. As far as the bass playing goes, on the slow middle break down, I hit an octave Bb on the A and G strings with my left hand and tap a melody line with my right hand on the top of the neck. On the breakdown where the bass carries the tune, I hit the Hipshot D-Tuner to knock the low E down to a D.
GUITAR: *Shy Boy?*
BILLY: *Shy Boy* is my song from Talas days. Ironically, it was written with Dave in mind. I wrote it right after I got off the Van Halen tour and built in all the Dave tricks, like the stops in the middle for breakdowns. Steve and I thought it would be cool if instead of me blowing off notes at the end of it, we'd try something in the middle. I came up with the first line in the second verse. We both hit a high E, which isn't on the bass. I have to bend up to it. We do harmonics where the first one is with the left hand over the neck and the second with the left hand under the neck.
GUITAR: Do you have to do that or is it just a visual thing?
BILLY: I have to because when I do that my finger flattens out and my harmonic comes out easier. The fast part is my line and the descending line that starts with an A is Steve's move. At the end, when we do the long guitar and bass thing together, that was pretty much both of us figuring out what was what and we doubled it. We thought we might blow some minds by having the bass player and guitarist double things.
GUITAR: *I'm Easy* has you walking a bass line.
BILLY: That's one of my favorite songs on the record, though most people who know my playing might think I wouldn't like it. I love the way this song grooves and that boogie horn blues beat. Steve sounds like Stevie Ray Vaughan on acid. The bass line was cool because I got a lot of room to move and hang out.
GUITAR: *Ladies Night in Buffalo* is a moody piece.
BILLY: That was a stock bass thing except for the solo. During that I'm playing fourths, two strings played on the same fret with my right hand, while I'm playing a Hipshot D string on the low E, so I play the chords and bass line at the same time.
GUITAR: *Going Crazy* sounds the most to me like a Van Halen song.
BILLY: That was Steve's composition, which again went through changes. I think it was one of those accidental compositions. He came down to rehearsal and Gregg and I were already there. He started a riff and Gregg started playing. I yelled out, what key is it in, and started running around on the bass. The harmonics at the end are made by tapping hard using the ring finger of my right hand against the fretboard. I hammer and pull-off with my left hand. In the guitar solo, Steve and I do a line together which is cool. Steve is a real consistent player. I can always depend on him to be there when I'm there. If he did it the night before, he'll do it tonight.
GUITAR: *Tobacco Road?*
BILLY: It's a pretty stock piece. I didn't have to worry about this because I'd played it for years in the bars, just like Dave has. Again, I used a Hipshot dropped down, but I do it in the middle of the solo. That low D has so much impact to it.
GUITAR: *Elephant Gun* is a song for 20 fingers.
BILLY: It's the toughest piece for me on the record. This blows by so fast and it does so much, but it doesn't wear you down so much as drag you in. With many bands things go by hard, fast and loud and after you've heard it, you've heard enough. This song drags you in and is more of an energy giver than an energy taker. In the middle, Steve and I double a classic Steve Vai lick. I don't do hammer-ons across the neck like that. I usually stay on one or two strings. Live, I do an extended solo on this one and on the end of *Ladies Night in Buffalo* Steve and I go bananas together.
GUITAR: *Big Trouble?*
BILLY: That's one of my favorite songs on the record as far as mood. It's a stock bass thing, but I love the part because I get to hang with the bass drums.
GUITAR: *Bump and Grind?*
BILLY: That's got a real jump to it, as far as picking, as well as the three-finger style. For the right hand, that's a tough song to play.
GUITAR: *That's Life?*
BILLY: This is not all that easy to play because it's got chord changes in it that aren't in rock. The toughest song for me to play live is *Gigolo.* It's real jazzy and moving. Any old Van Halen songs are a breeze. I've seen over 40 Van Halen shows.
GUITAR: Which do you play?
BILLY: *Ain't Talking About Love, Jump, Everybody Wants Some, Ice Cream Man,* and *I'm on Fire.*
GUITAR: How does the band approach the Van Halen material?
BILLY: With reckless abandon. Perhaps my favorite to play is *Everybody Wants Some.* It has that monster jungle beat.
GUITAR: This is the best sound you've had on record.
BILLY: The reason you may say that is because every sound I get is audible and fits the song. Working with Ted Templeman was funny because he is a big time producer. When he first came in everybody was thinking, what is he going to do? I've worked with a lot of small time producers and they come in like dictators. Ted kept saying, "What do you think, Bill?' Instead of playing it safe, Ted got adventurous. He took the sword in his hand and followed Dave into the jungle.
GUITAR: Did you go for one distorted sound and one clean sound?
BILLY: I had my whole barrage of junk there, which was recorded as well as a direct signal. So we got both. You can hear it in *Yankee Rose* in the bass breakdown. There's that grind underneath which Ted tweaked so it wasn't an annoying buzz. A lot of producers had a hard time with that. Ted smeared it in when he needed it, like on *Going Crazy,* in those harmonic parts. He made the overall sound of the record good. You can't bury the bass or the guitar, just as you can't bring anything up too far either.
GUITAR: What is in your "barrage of junk?"
BILLY: The main sound producing things in my rack are the Pearce pre-amps. Myself, Ronnie Montrose and Allan Holdsworth use them. They are all solid state but they scream and ream predictably, which make them better than a tube amp. I've got about six of them in my rack for various things, but for years I only used one. I had one channel set for screaming distortion, one set for a clean sound. Right now I'm using all Yamaha power amps, mostly all Yamaha outboard gear for EQ and compression as well as Yamaha SPX-90s for time base effects. It's got every guitar effect in the world rolled into one. I've always used Eventide Harmonizers. I've got two of them in the rack and I depend on them a lot for a chorus sound and some pitch change, though the SPX-90 does that now too. I use a cross-over to trim off low end on my distortion so it screams a little easier. The bass is a tough instrument on which to get a clean distortion.
GUITAR: How much of EAT 'EM was recorded live by the rhythm section?
BILLY: As far as I remember all of it was live. We overdubbed some tom fills on one song because we were getting leakage. Other than that, it was done in a couple of days.
GUITAR: How many takes were done for the rhythm tracks?
BILLY: We had played this stuff for a long time in the basement. We had learned all kinds of songs, like old Motown, *Born to Be Wild,* some Hendrix. Me and Steve and Gregg would go down to the basement and just blow on stuff for hours to get used to playing with each other. We actually didn't spend a lot of time working on things as much as we did playing together. When the time came to record we just went in and did it. Ted works with how a track feels more than how perfect it is. A couple of the songs are first take, some are second take and none are more than third take. It's all invigorating.
GUITAR: Is your solo record still in the works?
BILLY: When I first decided to do a solo record it was because I didn't know how long it would be until the Dave record came out. I'm glad to be in this band and I will do a solo record eventually, but it's not my plan to go out into solo land. I'd rather be a team player. At some point I'd like to do a solo record but I'm not crazy about going in and taking the world on my shoulders.



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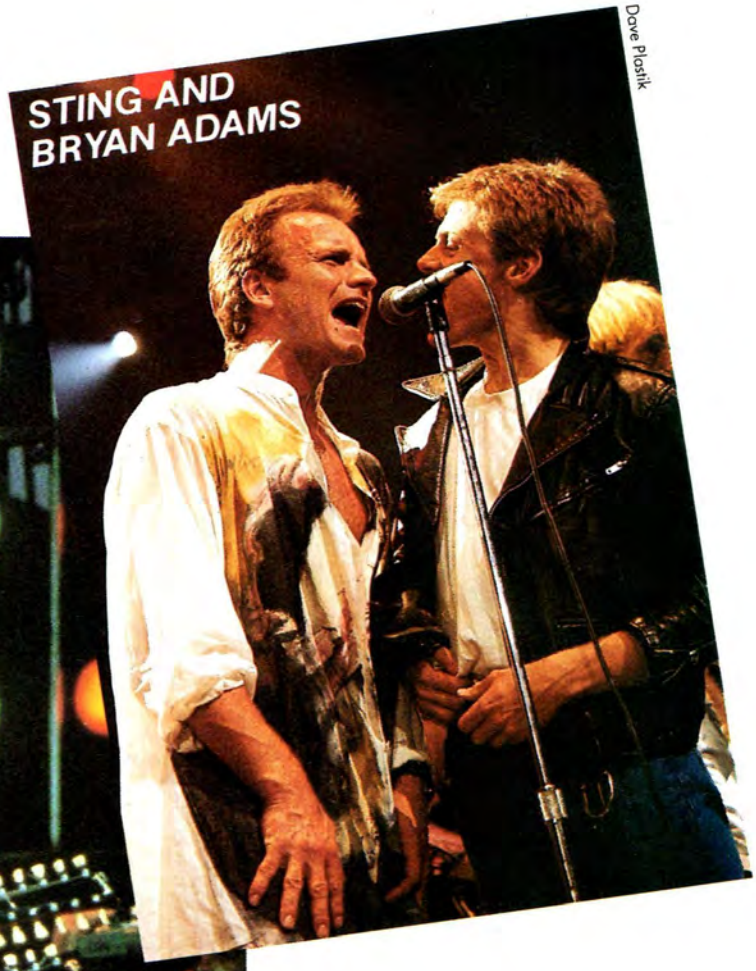
CHARITY CONCEPTS

by John Stix

Musicians have always been the voice of change and the conscience of their times. But not since the 60's have so many players been moved by so many needy causes to bring us concerts important enough to become media events. Live Aid was billed as the biggest concert in history. Spanning the continents via satellite to bring back together the likes of **THE WHO**, **BLACK SABBATH**, **CSN&Y** and **LED ZEPPELIN**, musical highlights included **STING** with **PHIL COLLINS**, **ELTON JOHN** and a killer performance by **QUEEN**. Farm Aid I and II were aimed at a grassroots audience. The first show brought out the first performance of the new **VAN HALEN**. The second featured the string-bending of **STEVIE RAY VAUGHAN**. The Amnesty Tour, also known as the Conspiracy of Hope, brought together a reformed **POLICE**, revitalized performances from **PETER GABRIEL** and **LOU REED**, and the already revved up **U2**. Of course, the one constant of all of these events was **BOB DYLAN**. Proving that as much as the times are a-changin', they're also stayin' the same.

Bill Kanerva

LED ZEPPELIN



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THE EDGE

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LOU REED

CHOPS CITY

by Wolf Marshall

towards a more sophisticated heavy metal sound texturally and compositionally than on previous Lps, and a move away from the neopunk speed metal thrash scene as characterized by the likes of **SLAYER** and **VENOM** (their one-time generic peers). The incendiary guitar styles of **KIRK HAMMETT** and **JAMES HETFIELD**, lead and rhythm guitar respectively, have improved technically and emotionally since **Ride the Lightning**. In particular check out the high energy muscular lead solos on *Battery*, *Thing That Should Not Be* and *Orion*. If current indications prevail, the band will soon transcend their opening act status to become formidable headliners.

Shortly after the much-awaited release of **Sacred Heart** and the subsequent promo touring, **DIO** underwent a most unexpected personnel change when **VIVIAN CAMPBELL**, metal axemeister

Mark Weiss

After the turbulence and turmoil of last year's vehicular events, **MOTLEY CRUE** bounced back with a hard rocking and well-balanced set in **Theatre of Pain**. They opted for a more elegant, re-dressed image (seen on bin cards at all the better record stores) but continued their tough, street rocker stance. Composer/bassist **NIKKI SIXX** has made the Crue more motley with a wider range of song themes and more musical polish. Ace producer Tom Werman guided the proceedings and **MICK MARS** supplied the usual crunchy rhythm work on *Smoking in the Boys Room*, slide guitar touches on *City Boy Blues* and biting riffs, with a standout solo on *Keep Your Eye on the Money*.

Last year's darkhorse metal cult band of The Southland, **METALLICA** has neatly slipped into the gap now left by the slicker trappings of **OZZY**, **MOTLEY CRUE**, **QUEENSRYCHE**, et al. The new record, **Master of Puppets**, shows a movement

Mark Weiss

extraordinaire from Northern Ireland, and the propeller behind much of Dio's motion, was replaced with Southern California whiz kid, **CRAIG GOLDIE** (formerly of **SARZO** & **ALDRIDGE**'s **DRIVER**, and **GIUFFRIA**). While Dio's records and tours continue to fare well with metal fans here and abroad, one can only wonder how the British-inspired, blues-based sounds will change with the new addition. After hearing Campbell's hard rock blues energy on *King of Rock and Roll* and the melodic, sultry solo on *Sacred Heart*, a question remains. Will Dio still have "the best of both worlds" (guitaristically) without Viv?

With the album **Invasion of Your Privacy**, **RATT** reinforced their "local boys make good" theme of 1984 with a hectic schedule of concert tours. The sound of Ratt 'n' Roll is stronger and more diverse on **Privacy** than on last year's platinum **Out of the Cellar** debut,

with an equal number of soaring solos from guitarists **WARREN DiMARTINI** and **ROBBIN CROSBY**. While Warren continued to develop his fluidity and technique to a greater level of sophistication, Robbin dug in with gutsy, blues-oriented playing, creating a perfect balance of guitar approaches. Check out the back-to-back guitar solos on *You're in Love*. Also noteworthy is Robbin's **MICHAEL SCHENKER**-inspired melodic blues solo on *Closer to My Heart* and Warren's tasteful whammy bar phrasing on *Dangerous but Worth the Risk*, and fleet fingered but soulful flights on *Between the Eyes*.

As expected, **DOKKEN**'s third Lp, **Under Lock and Key**, challenged the hierarchy of the West Coast metal scene. Distinguished by stunning and melodic guitarwork from **GEORGE LYNCH**, passionate vocals from **DON DOKKEN** and a pulsating and infectious rhythm section sound, the gauntlet was snatched up with ease and bravado. George Lynch combines the best of what the L.A. guitar school has to offer with **Allan Holdsworthian** wide interval stretches and limber legato soloing on *Will the Sun Rise*, slippery two-handed tricks on *It's Not Love* and the blues meets speed and melody lead ethic in the well balanced guitar outings of *Unchain the Night* and *The Hunter*. Presently dazzling audiences around the world, Dokken's high-energy performances and high-tech musicianship are ensuring a bright future for the band.

Gene Kirkland

Spawned from the fertile and competitive Southland hard rock tradition which gave us **VAN HALEN**, **QUIET RIOT** and **RATT**, **JAKE E. LEE** managed to secure the coveted guitar position in the **OZZY OSBOURNE** band. The post previously held by guitar legend **RANDY RHOADS** and then **BRAD GILLIS** (now a guitar-slinger for **NIGHT RANGER**), was vied for by countless players until Ozzy settled on Jake. Though their first effort, **Bark at the Moon**, had a fair share of explosive solos, riffs and fills, it was more or less a cautious work. Currently, Jake has had a chance to showcase his abilities on

Glen La Ferman

Mark Weiss

The Ultimate Sin. His playing is more assertive, well-honed technically and more creative than ever. His playing is especially well-displayed on the powerful rhythm riffs of *The Ultimate Sin*, the orchestral overdubbed guitar textures of *Killer of Giants* and the explosive but expressive solo work throughout. Note particularly the clever double handing on *Secret Loser* and the wide interval arpeggio sequences on *Never*. On stage, he is a crowd pleaser and this year—with the success of the *Shot in the Dark* video and the **Ultimate Sin** tour—finds him truly coming into his own.

Rick Gould/ICP

CLASSICS ILLUSTRATED

by John Stix

While the newer players jockey for position, the war horses in the lineup have thrown us enough change-ups, curves and sliders to remain among the hot contenders for MVP in '86. **AEROSMITH** pulled itself out of retirement; **GARY MOORE** once again produced a hit in Europe without following through with a tour of the States; **PETE TOWNSHEND** wrote for records, books and videos; **MARK KNOPFLER** led Dire Straits to a playoff spot in America for the first time since their debut album back in the 70's.

Aerosmith retrenched for over a year before recording a solid comeback album, **Done with Mirrors**, which gave them new fuel to hit the road. While this record

GARY MOORE

faired moderately well, a "Nice Price" collection of past hits continues to live at the top of the Midline Charts. An additional live "classics" album, released by their old record company, also did very well, coinciding with a successful American tour. Topping off their year, the collaboration of **TYLER** and **PERRY** with **RUN D.M.C.** produced a sensational rap remake of *Walk This Way*. Aerosmith are certainly back in the saddle; the big question is who else is along and how long is the ride?

Gary Moore always seems to be lighting bonfires in the distance. While the heat from his playing never quite spreads to its full effect, the inspirational glow casts a giant shadow over some of the finest players in hard rock. His influence was felt this year with **Run For Cover**, containing the last recorded works by **PHIL LYNOTT**. It was promptly ignored by all but the faithful. The title track and *Military Man* are among the best tunes of his guitar career, which still remains heroic only in Europe and Japan. As in the past, the true believers and Brooklyn Dodger fans are left with a daydream of what could be. Wait till next year.

Pete Townshend rekindled the ghost of the Who for Live Aid, the spirit for **ROGER DALTREY**, with *After the Fire*, and the soul in his own **White City**. In the process he came up with his best solo album since **Empty Glass**. **White City** was also a long form video. Fleet Pete also put together a band, which included **DAVID GILMOUR**, and though he played but few venues, there is a video of the effort on the market. Townshend continues to be a model for his generation, proving that you can grow up and still rock out.

PETE TOWNSHEND

Ross Marino

Mark Knopfler's sinewy guitar lines have never reached more people than on **Brothers in Arms**, a smoky, cinematic album fueled by simple, **CHUCK BERRY**-inspired singles. Often thought too literate for his own good, and too tasty a guitarist to capture the ears of the multitudes, Knopfler proved that his best goods were more than good enough.

STEVE TYLER AND JOE PERRY

Ross Marino

CAREER MOVES

by John Stix

Gene Kirkland

BILLY SHEEHAN AND STEVE VAI

In the revolving door atmosphere of today's rock scene, only the original members of **SLADE** seemed safe from the social, political, economic and musical winds of change that found guitarists replaced, displaced and brought face to face with much-publicized career changes in the past year. While **SAMMY HAGAR**'s change of address has been the most immediately successful, there have been many other personnel shifts that could make just as big an impact on the guitar map. Joeysguitartabs

Last year **STEVE VAI** gave us some of his best music, but his songs and playing on the **ALCATRAZZ Disturbing the Peace** album went almost unnoticed. The strategic error here was the lack of a tour. So while **DANNY JOHNSON** stepped into Vai's position, Vai took his free agency over to **DAVID LEE ROTH**, who gave him unprecedented axis to the major leagues. Vai rose to the occasion all over **Eat 'Em and Smile**.

The other string-slinger tapped by David Lee was bassist **BILLY SHEEHAN**, the 'Shy Boy' who leaves behind his diehard **TALAS** fans, who will have to be content to make their presence felt when the Roth band visits Buffalo.

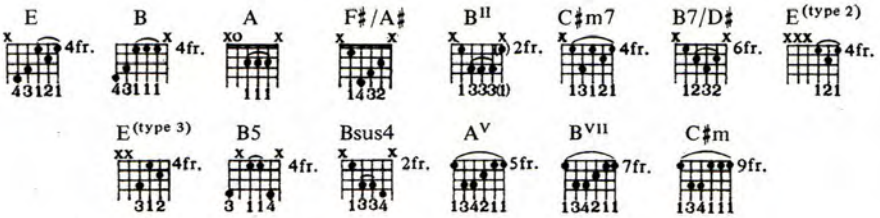
Continued on page 82

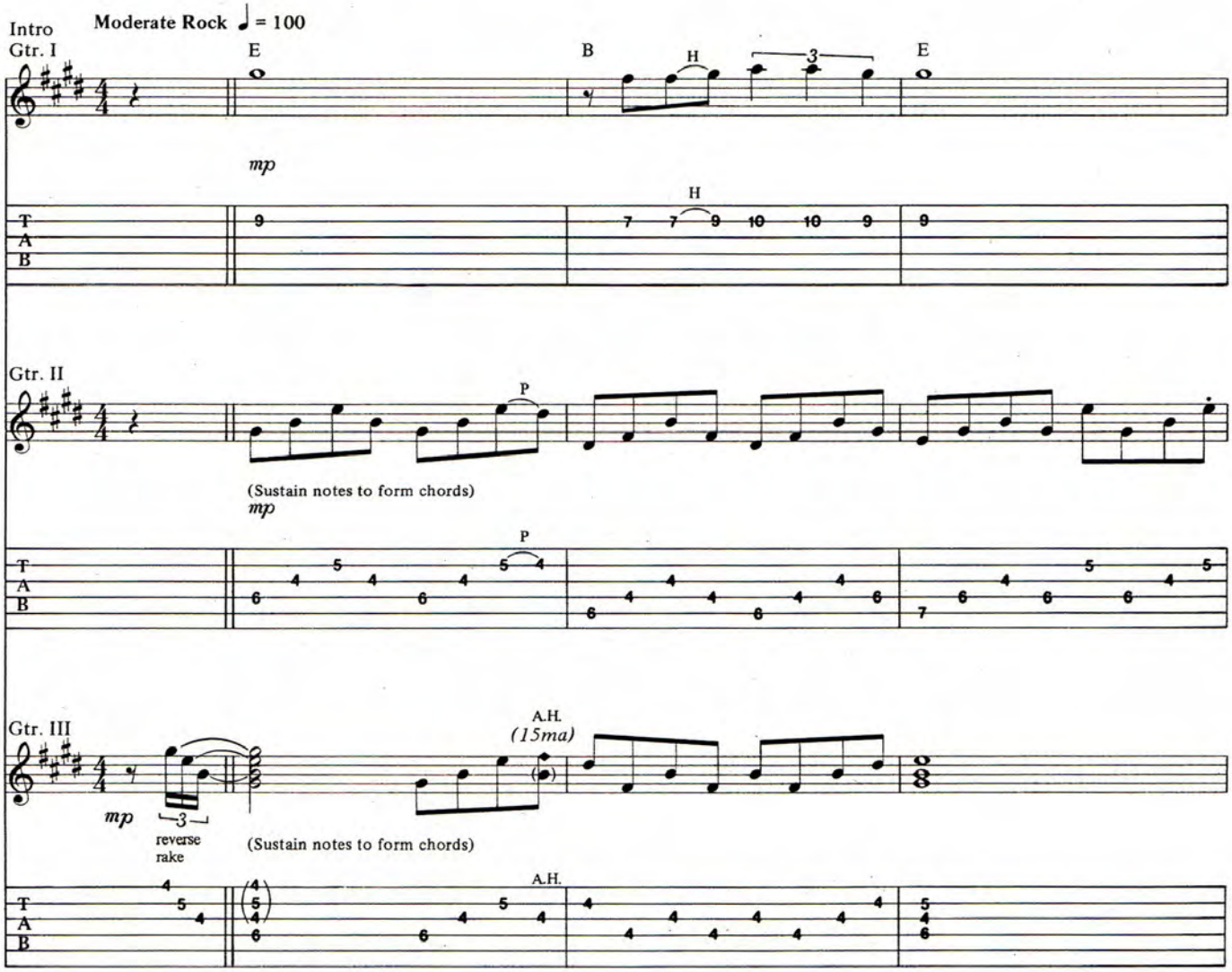
Tablature Explanation Page 69

WHY WORRY

As recorded by Dire Straits
(From the album BROTHERS IN ARMS/Warner Bros.)

Words and music by
Mark Knopfler





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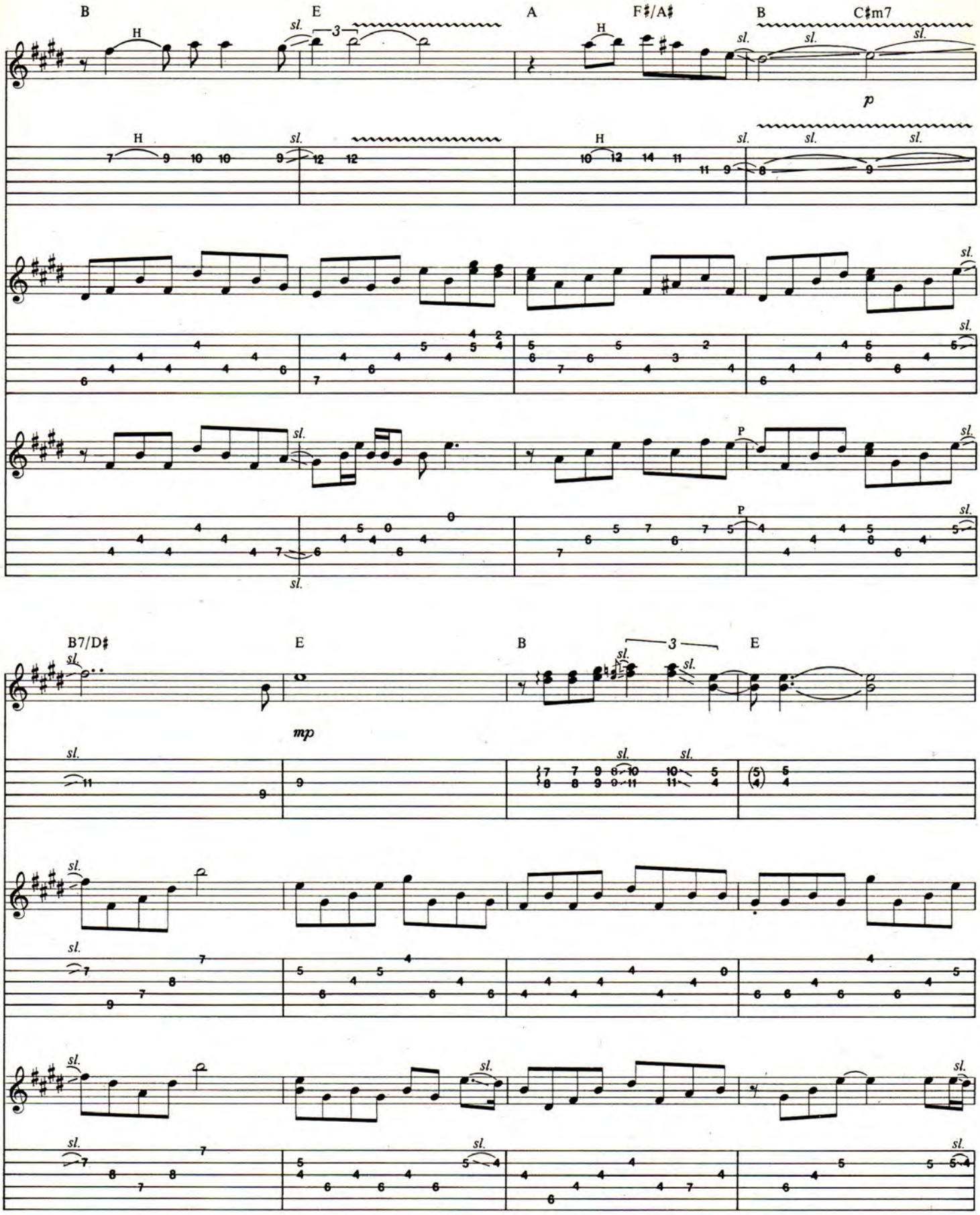
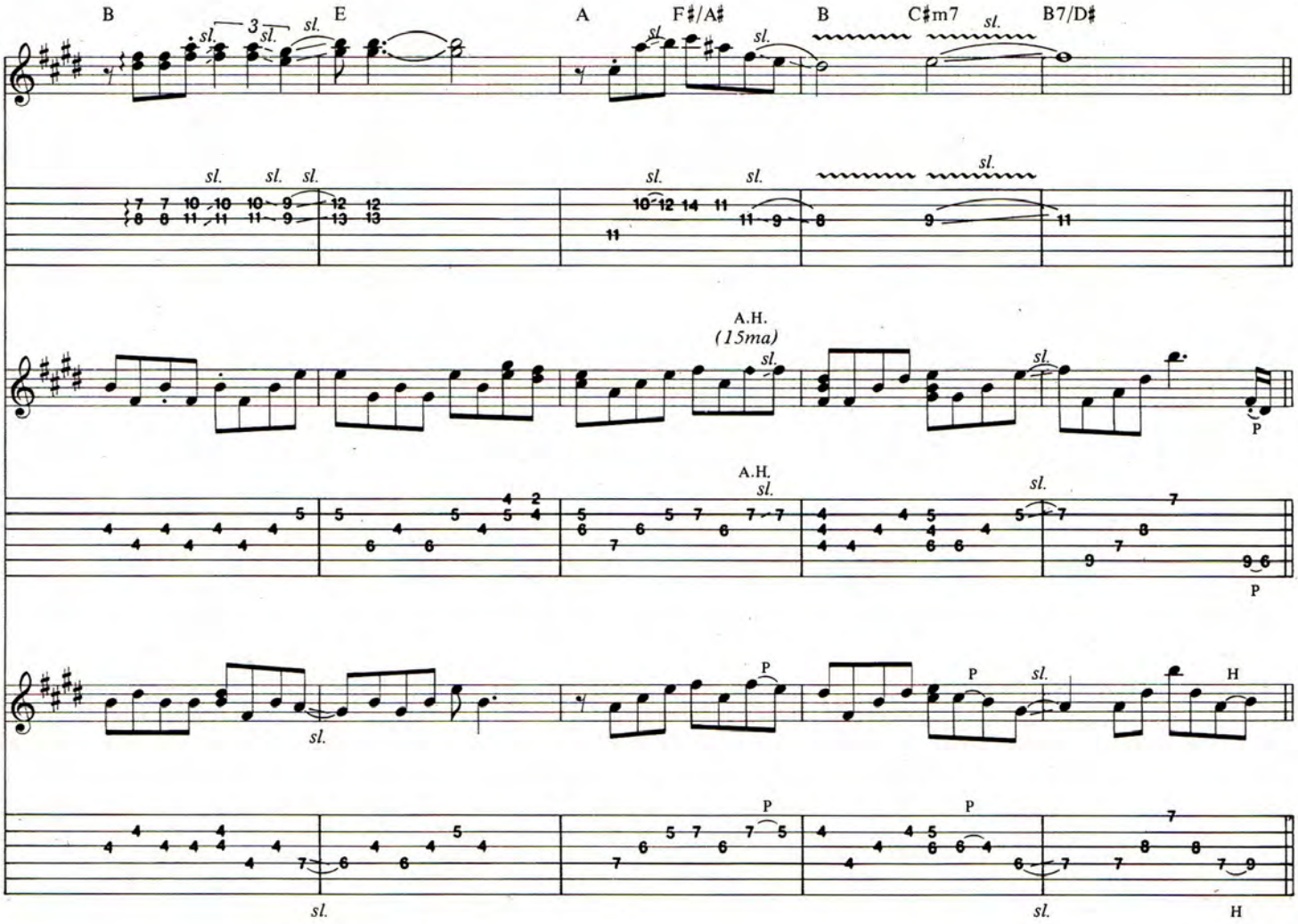
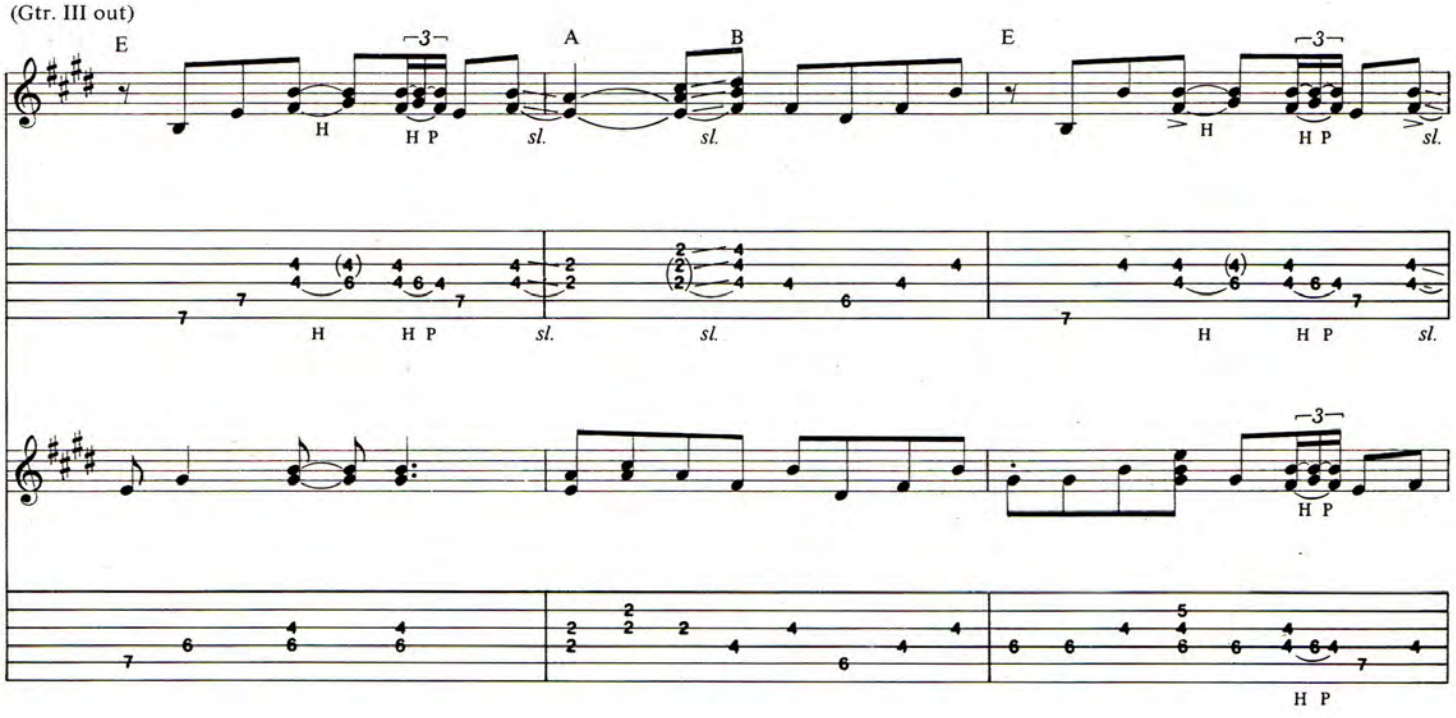
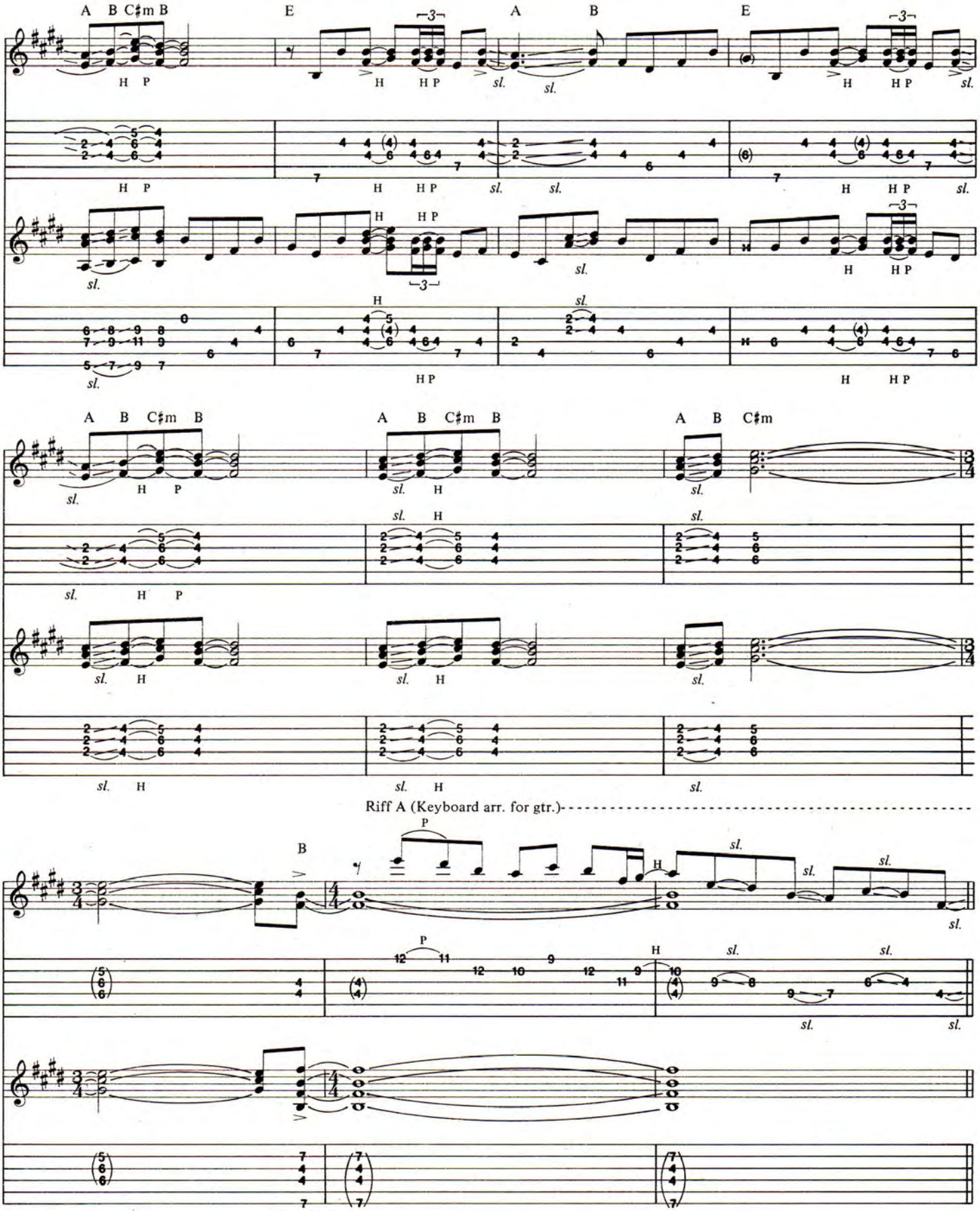
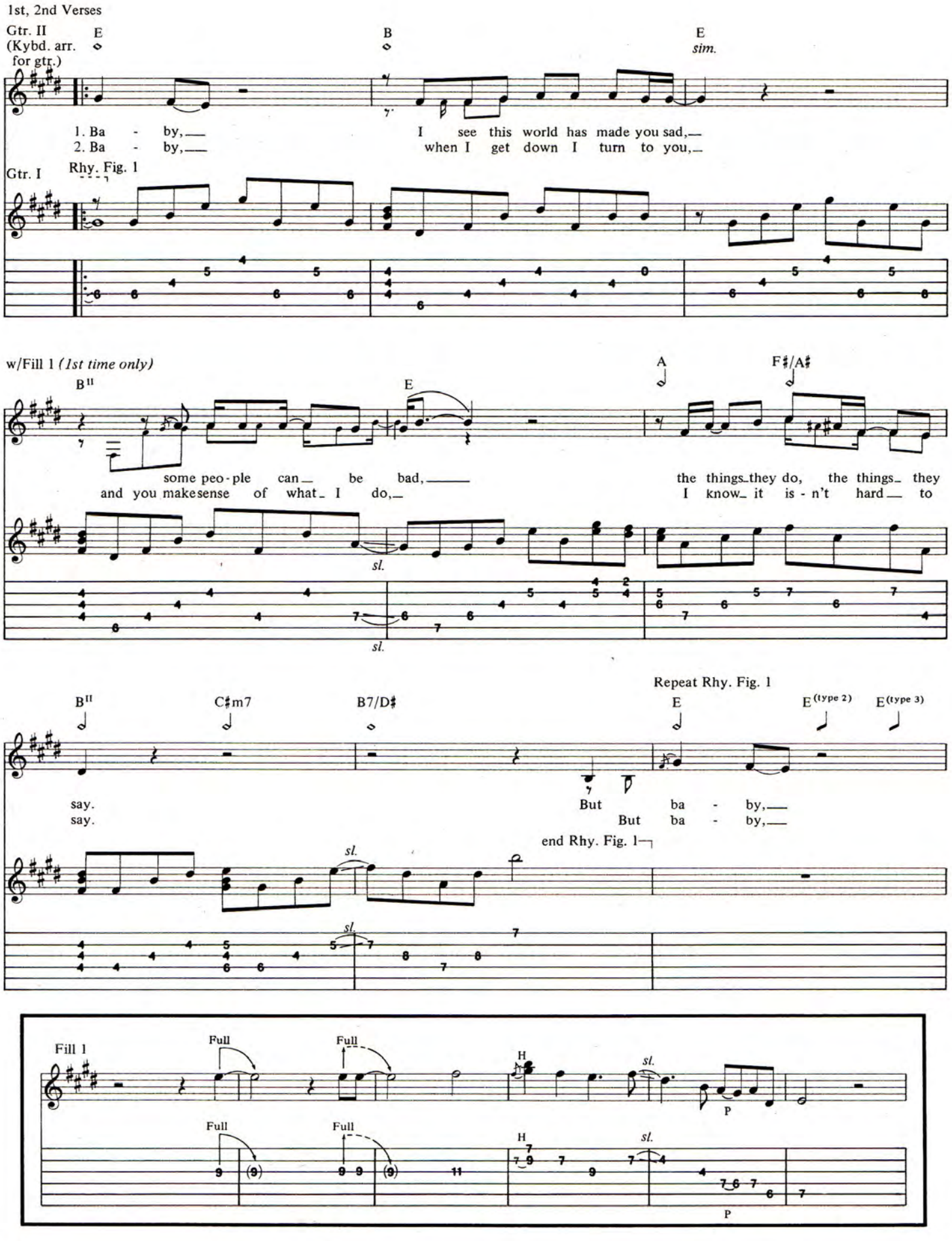

B
E
A
F♯/A♯
B
C♯m7
B7/D♯
E
B
E
sl.
H
P
p
mp

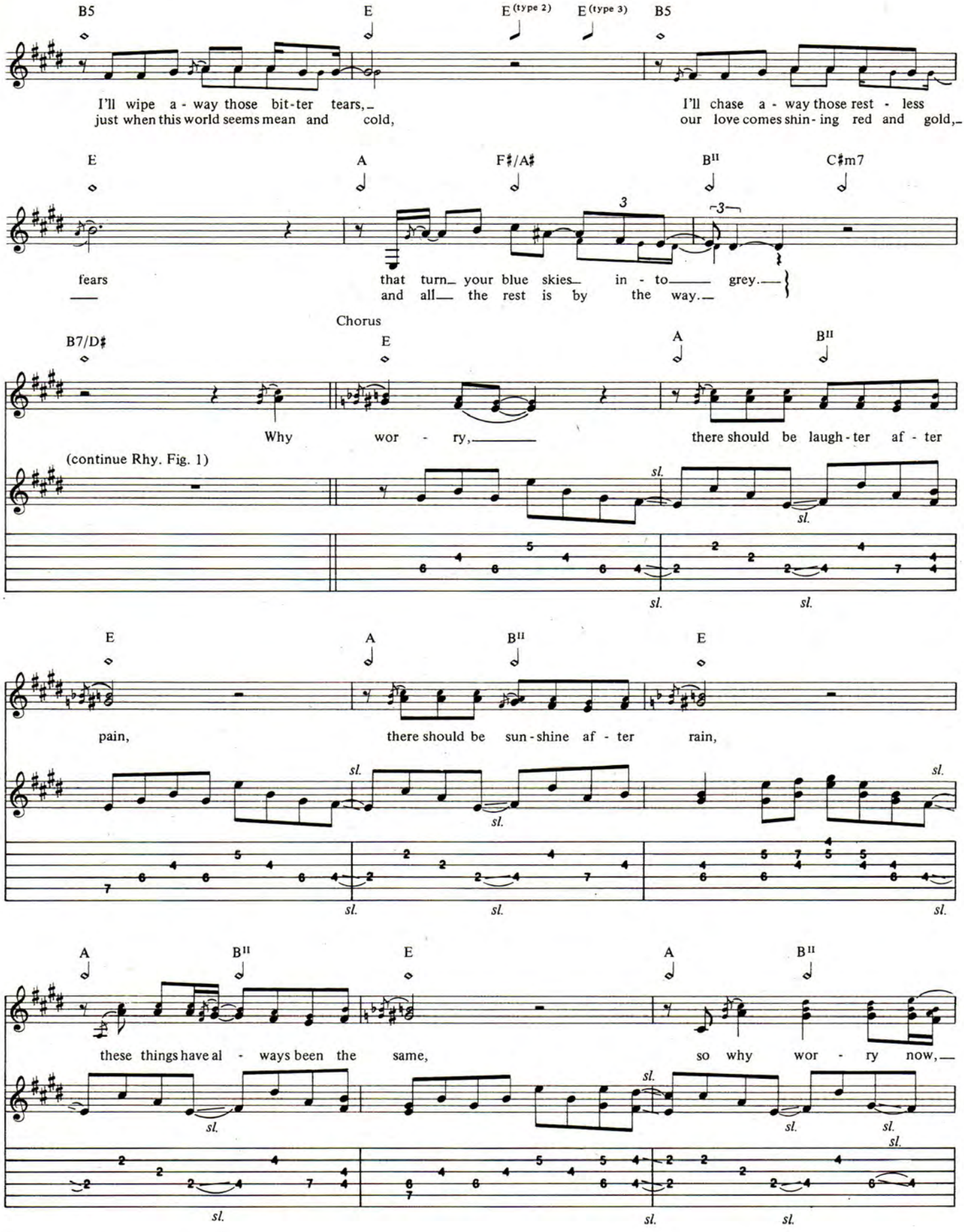


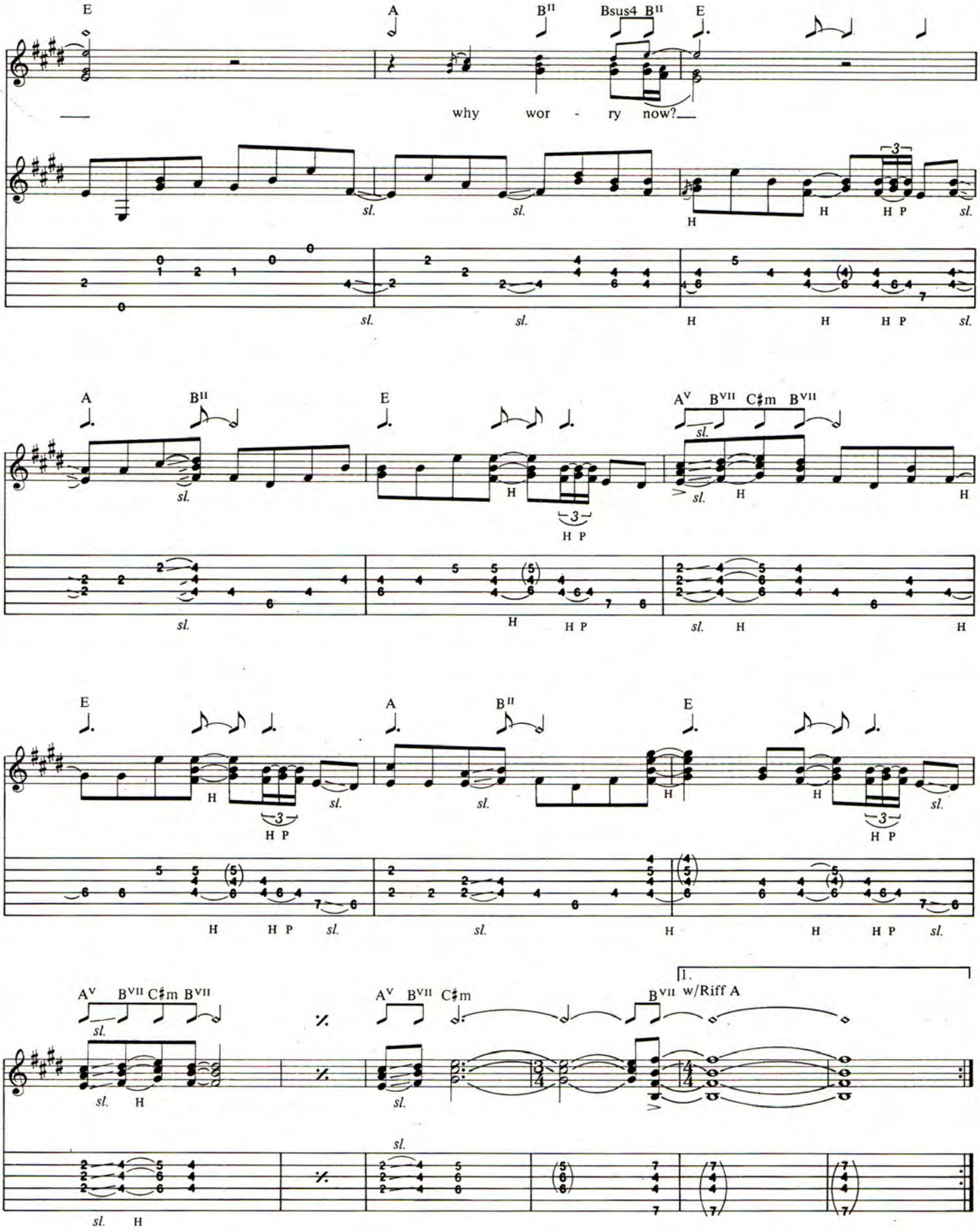
(Gtr. III out)




A B C♯m B
E
A
B
E
A B C♯m B
A B C♯m
Riff A (Keyboard arr. for gtr.)


1st, 2nd Verses
Gtr. II
(Kybd. arr. for gtr.)
E
B
E
sim.
1. Ba - by,
2. Ba - by,
I see this world has made you sad,
when I get down I turn to you,
Gtr. I
Rhy. Fig. 1
w/Fill 1 (1st time only)
B II
E
A
F♯/A♯
some peo-ple can be bad,
and you makesense of what I do,
the things they do, the things they
I know it is-n't hard to
sl.
sl.
B II
C♯m7
B7/D♯
Repeat Rhy. Fig. 1
E
E (type 2)
E (type 3)
say.
say.
But ba - by,
But ba - by,
end Rhy. Fig. 1
sl.
sl.
Fill 1
Full
Full
H
sl.
P
Full
Full
H
sl.
P


B5
E
E (type 2)
E (type 3)
B5
I'll wipe a - way those bit - ter tears,
just when this world seems mean and cold,
I'll chase a - way those rest - less
our love comes shin - ing red and gold,
E
A
F♯/A♯
B II
C♯m7
fears
that turn your blue skies in - to grey.
and all the rest is by the way.
Chorus
B7/D♯
E
A
B II
Why wor - ry,
there should be laugh - ter af - ter
(continue Rhy. Fig. 1)
sl.
E
A
B II
E
pain,
there should be sun - shine af - ter rain,
A
B II
E
A
B II
these things have al - ways been the same,
so why wor - ry now,


E
A
B II
Bsus4 B II
E
why wor - ry now?
sl.
H
H P
A
B II
E
A V
B VII
C♯m
B VII
E
A
B II
E
A V
B VII
C♯m
B VII
A V
B VII
C♯m
B VII
A V
B VII
C♯m
1.
B VII w/Riff A

2. Riff B - Kybd.

w/Fill 2

w/Riff B *(till fade)*

B5

Kybd:

Full

Full

Begin Fade

B5
sim.

Overdub gtr.:

sl. *sl.* *sl.* *sl.*

B5

sl. *sl.* *sl.* *sl.*

1/2 P H

H

Full

Fade out

1/2 P H

H

Full

Fill 2

Sustain all notes

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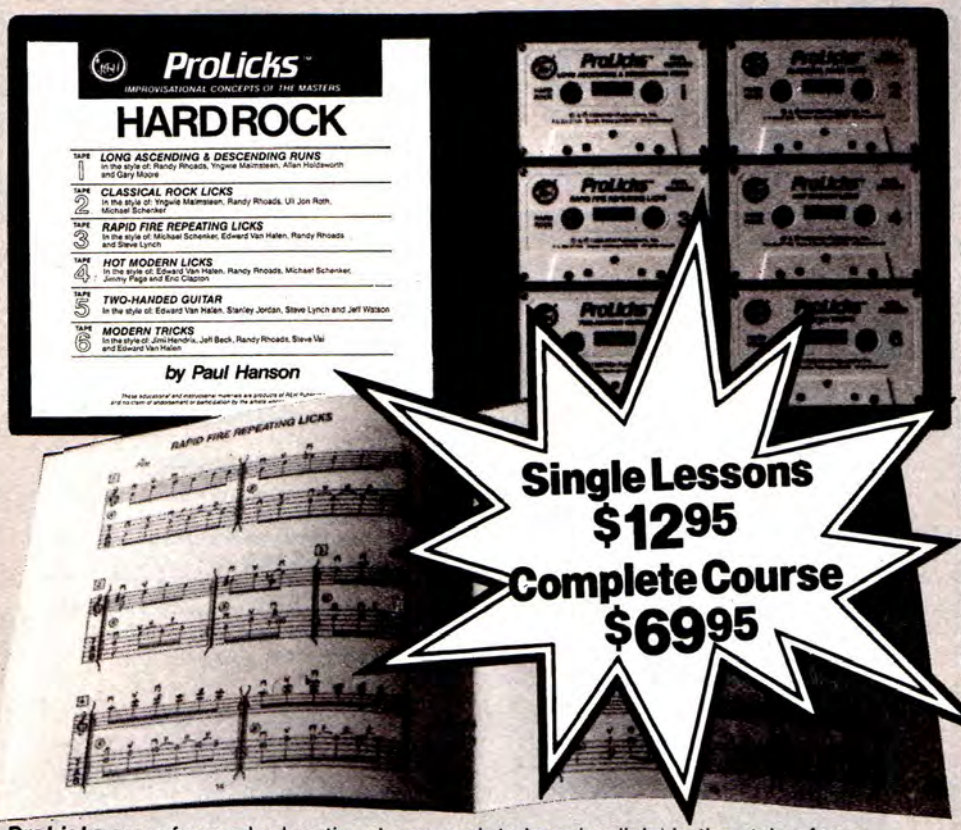

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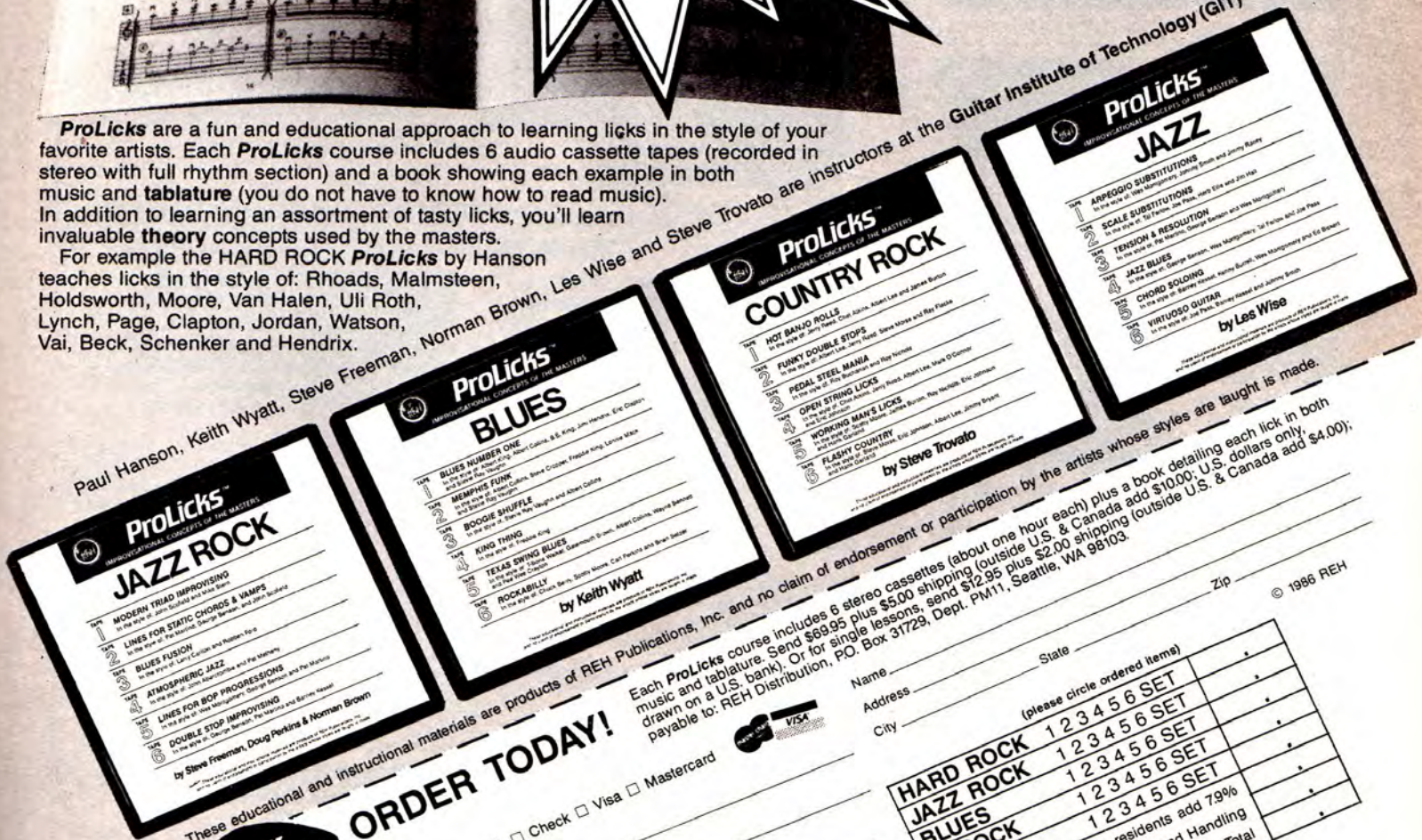

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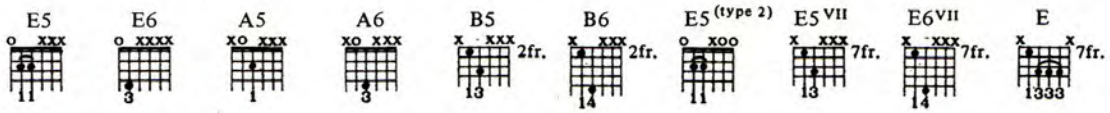
Tablature Explanation Page 69

ICE CREAM MAN

As recorded by Van Halen
(From the album VAN HALEN/Warner Brothers)

Words and music by
John Brim

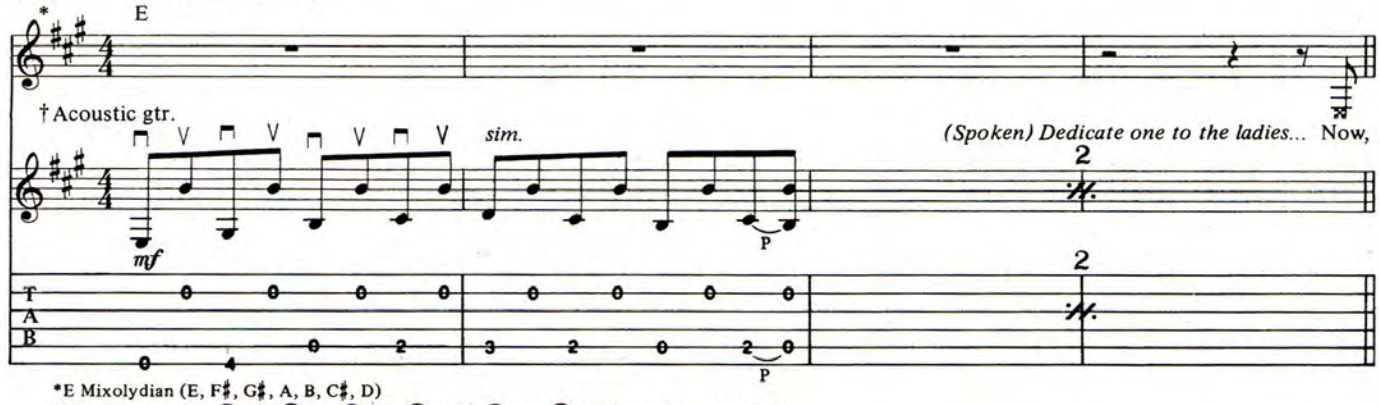


All guitars tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately Fast Blues ♩= 176

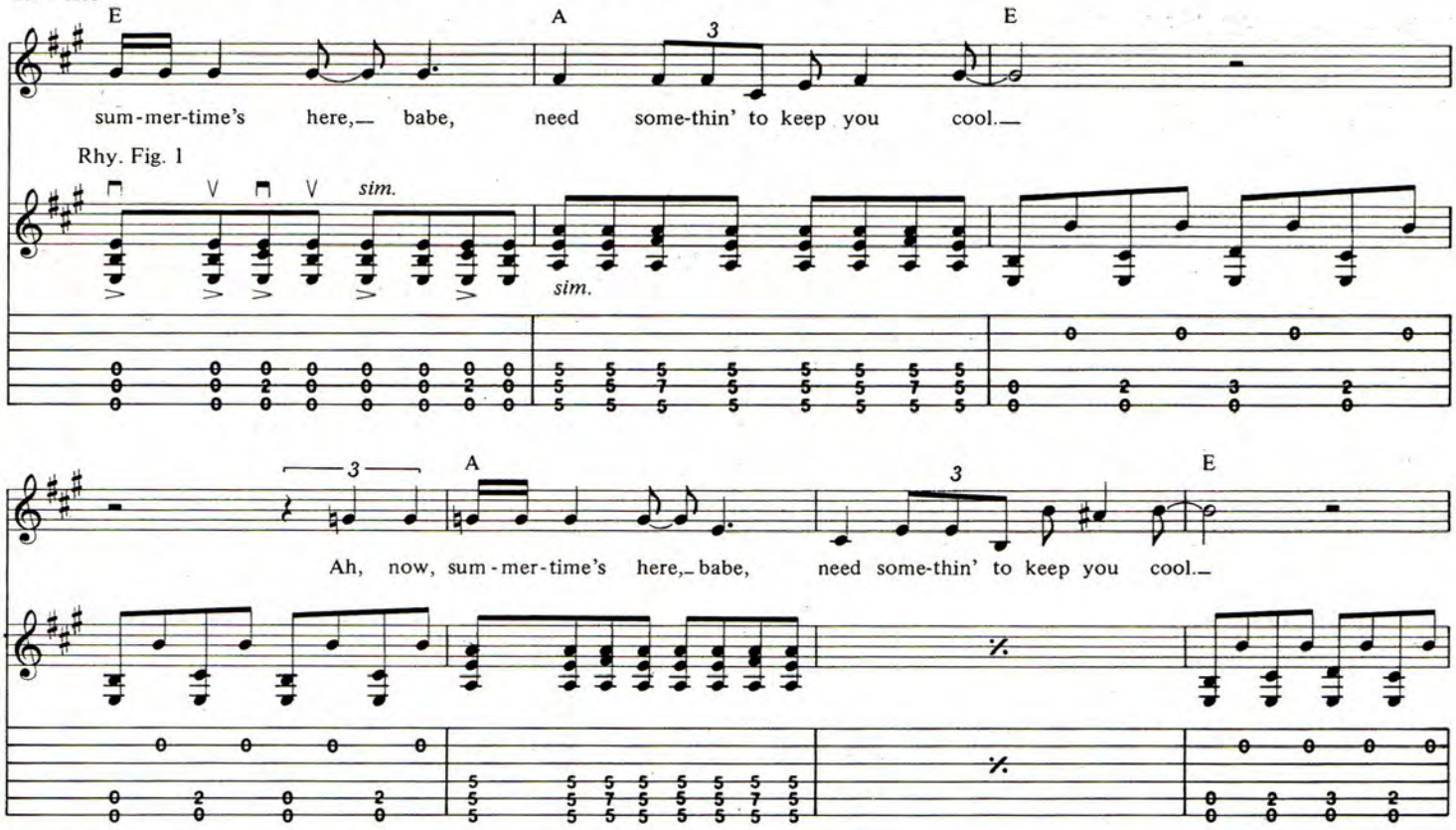
Triplet feel

Intro



*E Mixolydian (E, F♯, G♯, A, B, C♯, D)
†Tuned to open E: ⑥ = E, ⑤ = B, ④ = E, ③ = G♯, ② = B, ① = E (tune down 1/2 step)

1st Verse



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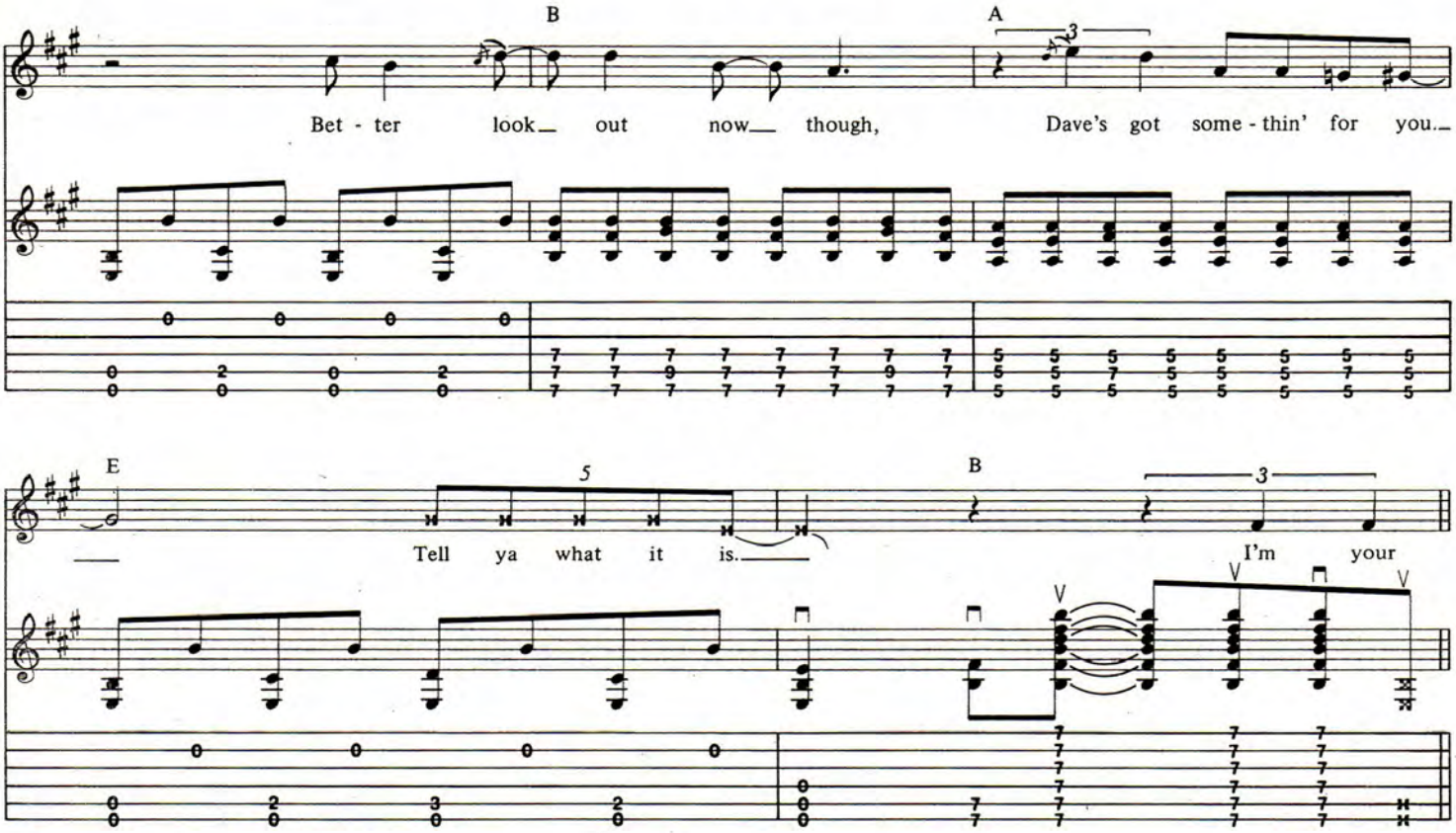
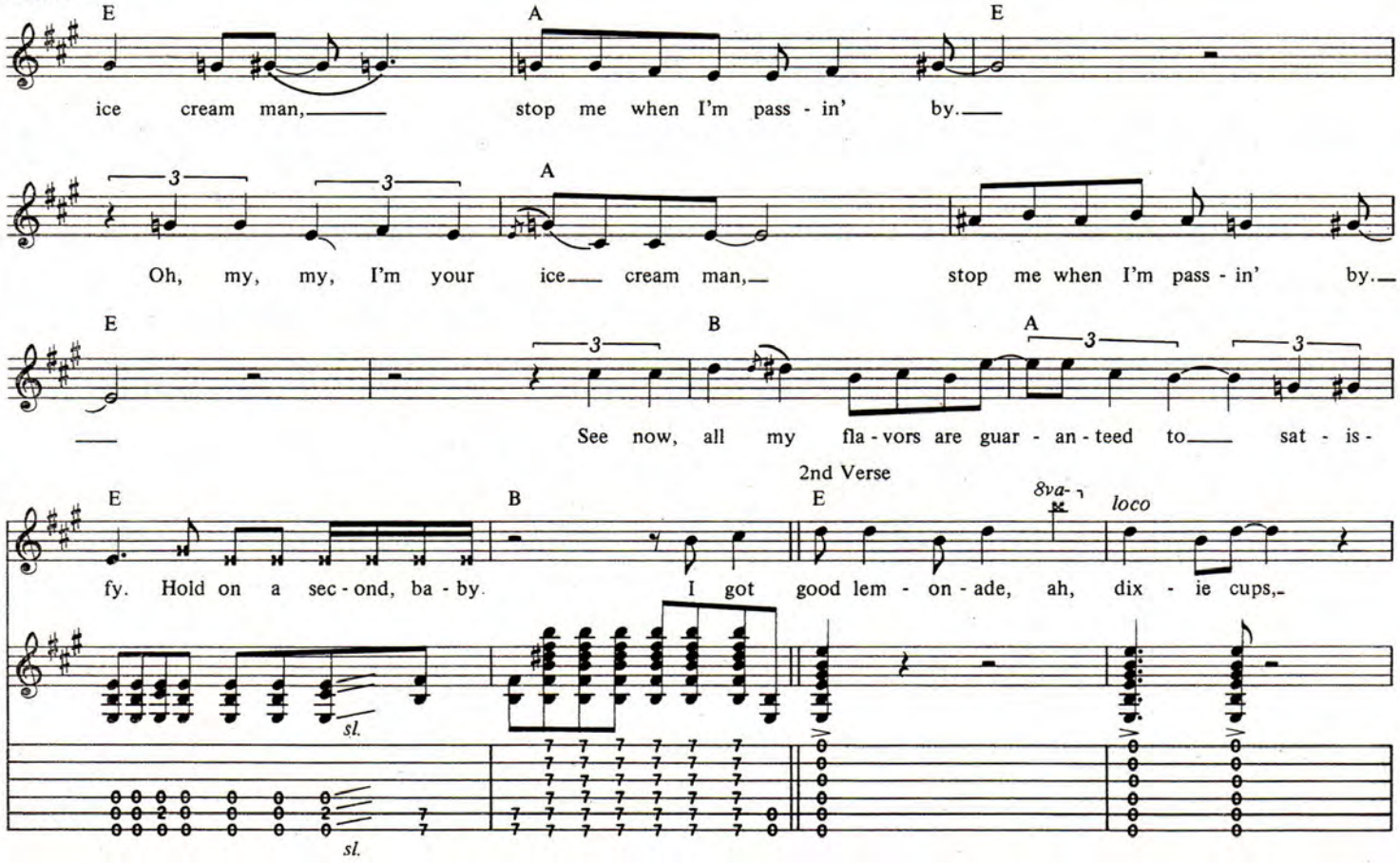
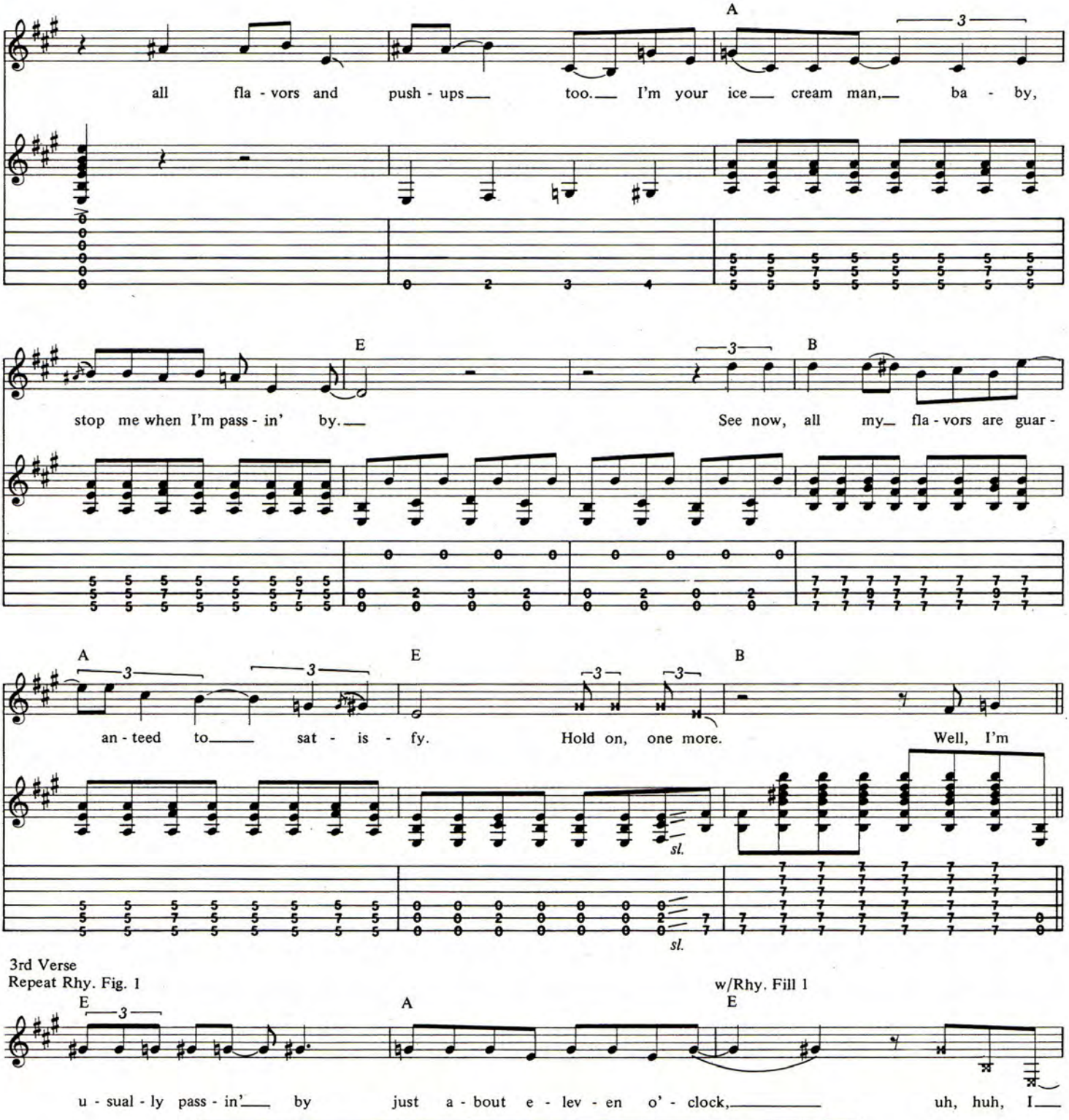
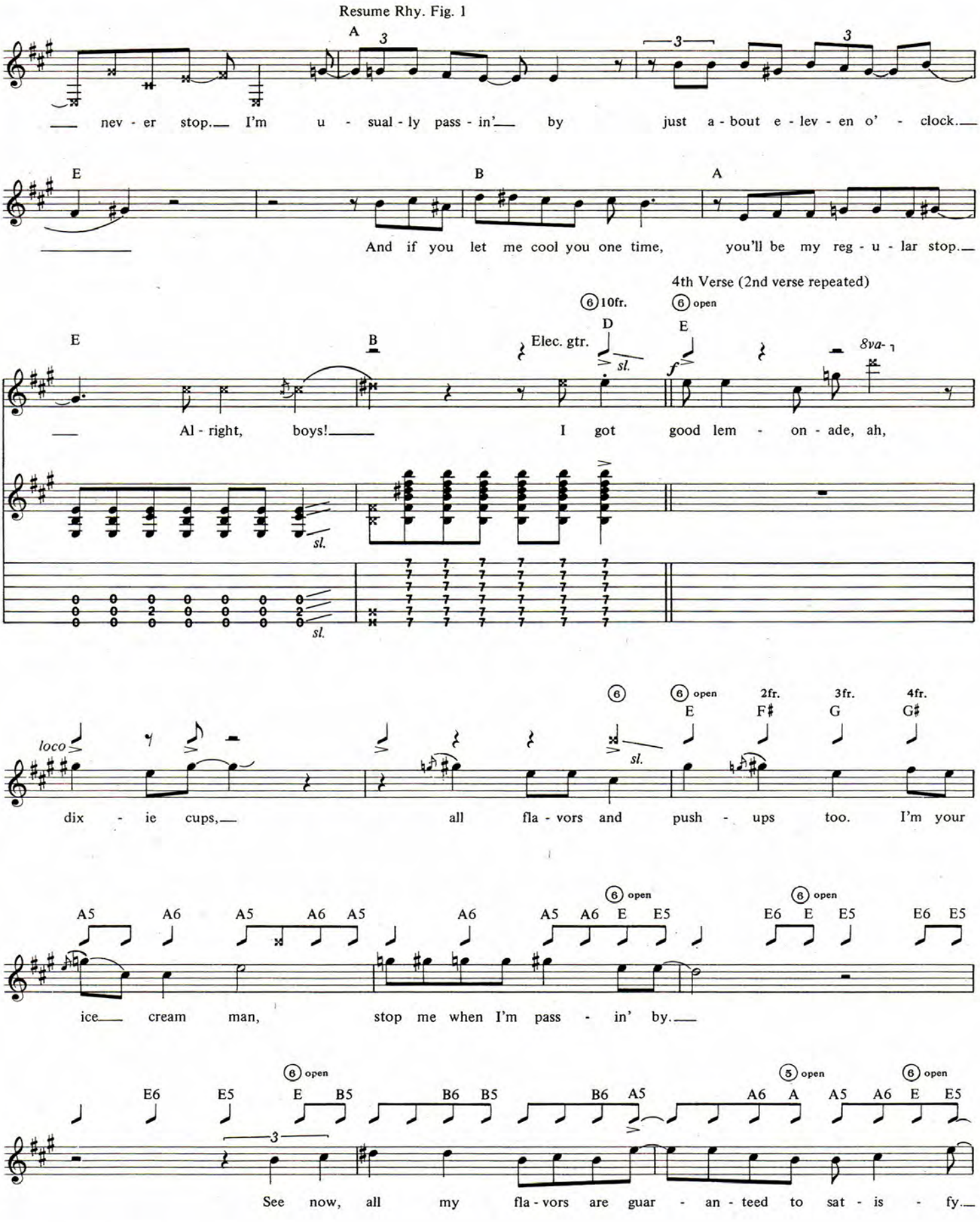


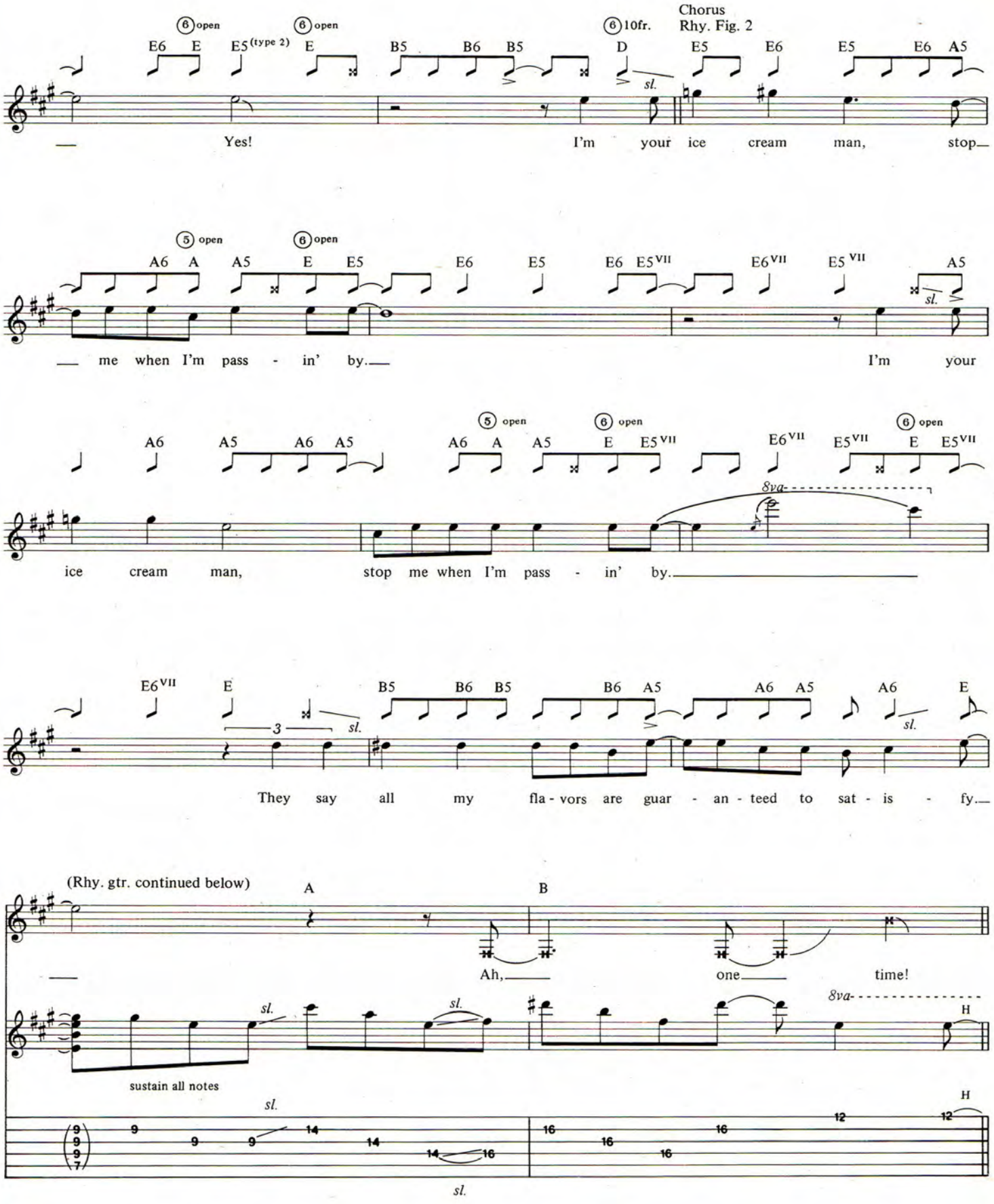
Repeat Rhy. Fig. 1

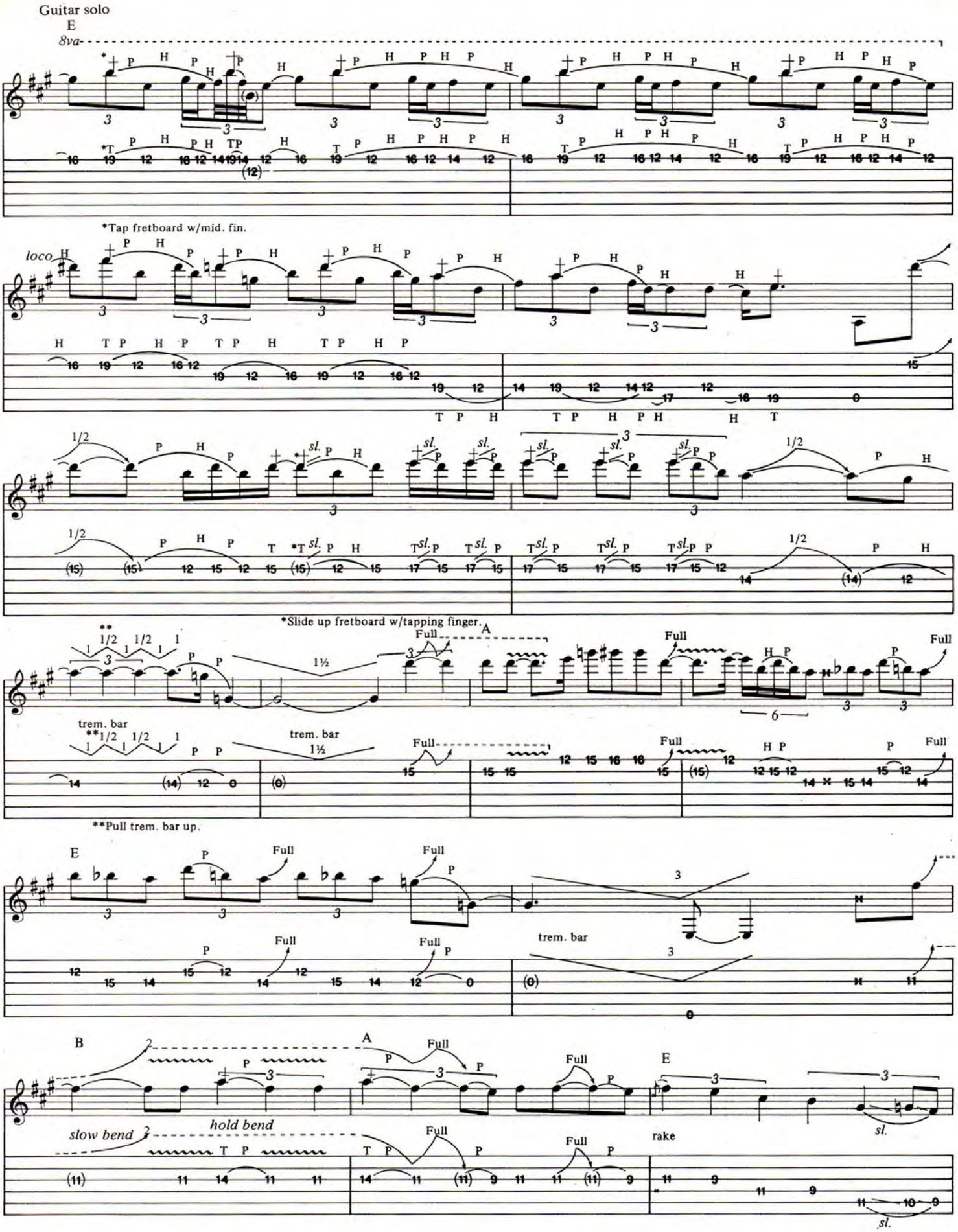
Chorus

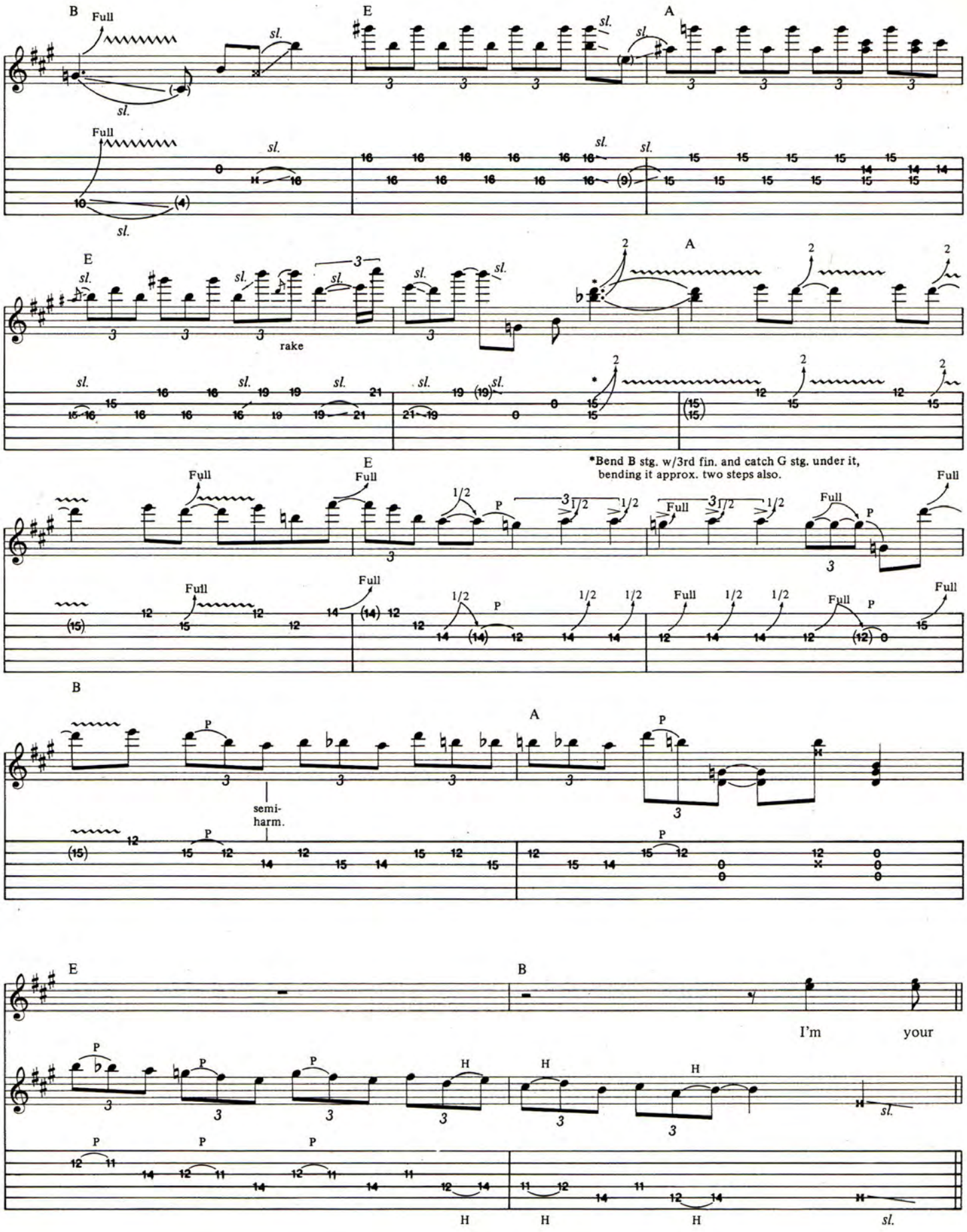


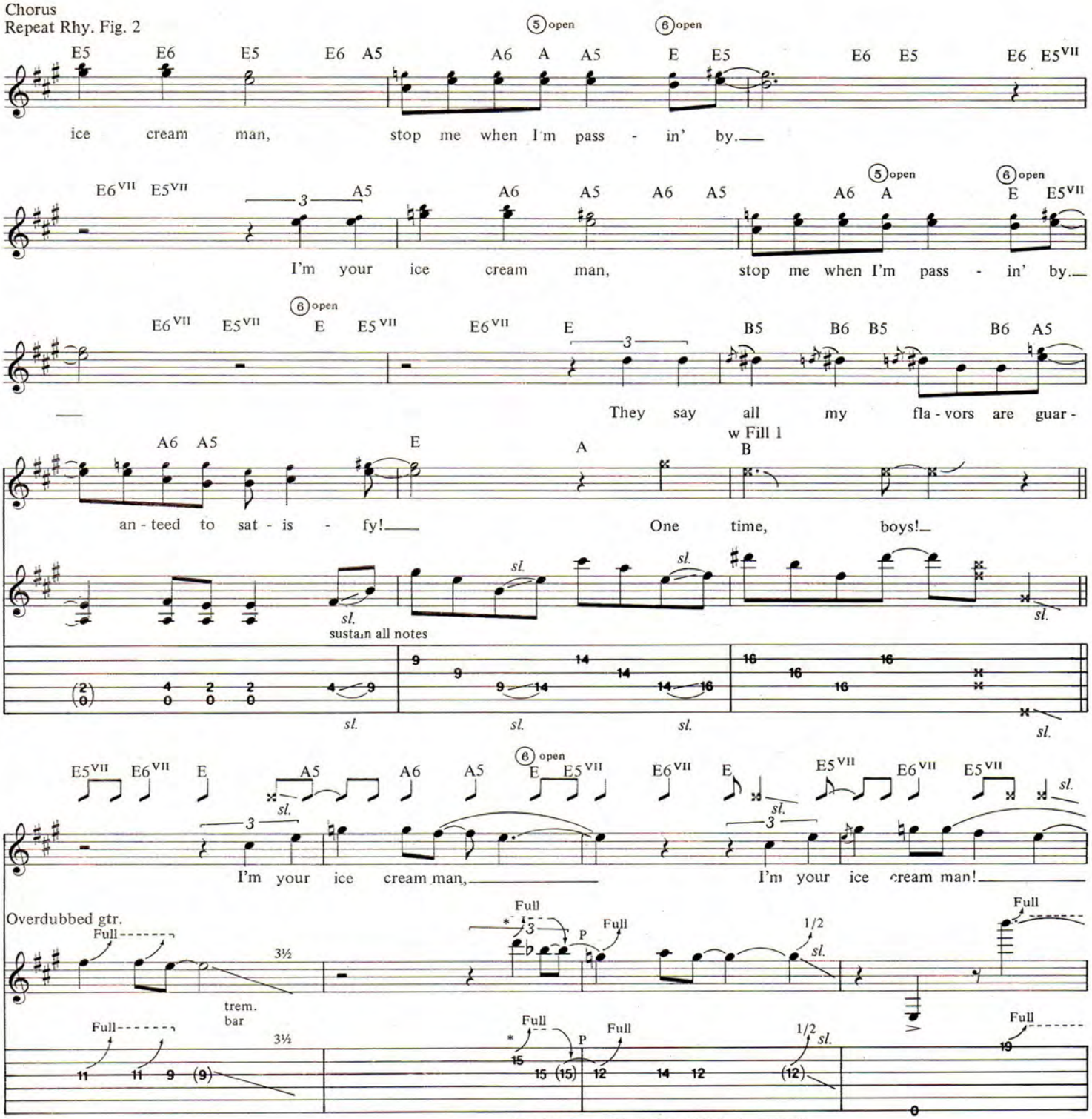

A
all fla - vors and push - ups too. I'm your ice cream man, ba - by,
E
B
stop me when I'm pass - in' by. See now, all my fla - vors are guar -
A
E
B
an - teed to sat - is - fy. Hold on, one more. Well, I'm
sl.
sl.
3rd Verse
Repeat Rhy. Fig. 1
E
A
w/Rhy. Fill 1
E
u - sual - ly pass - in' by just a - bout e - lev - en o' - clock, uh, huh, I
Rhy. Fill 1
E
sl.
sl.


Resume Rhy. Fig. 1
A
nev - er stop. I'm u - sual - ly pass - in' by just a - bout e - lev - en o' - clock.
E
B
A
And if you let me cool you one time, you'll be my reg - u - lar stop.
4th Verse (2nd verse repeated)
6 10fr.
6 open
D
E
Elec. gtr.
8va
Al - right, boys! I got good lem - on - ade, ah,
sl.
loco
6 open
2fr.
3fr.
4fr.
E
F♯
G
G♯
dix - ie cups, all fla - vors and push - ups too. I'm your
A5 A6 A5 A6 A5 A6 A5 A6 E E5 E6 E E5 E6 E5
ice cream man, stop me when I'm pass - in' by.
E6 E5 E B5 B6 B5 B6 A5 A6 A A5 A6 E E5
See now, all my fla - vors are guar - an - teed to sat - is - fy.

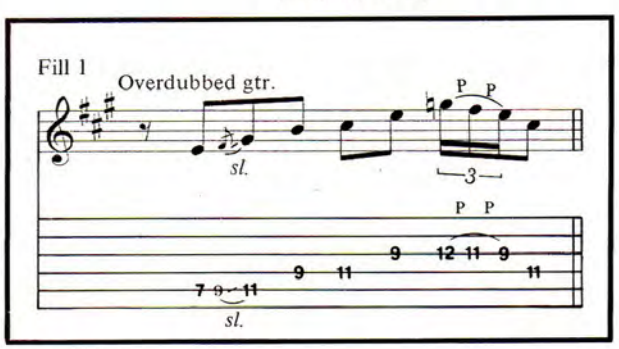

Chorus
Rhy. Fig. 2
6 open
6 open
6 10fr.
E6 E E5 (type 2) E B5 B6 B5 D E5 E6 E5 E6 A5
sl.
Yes! I'm your ice cream man, stop
5 open
6 open
A6 A A5 E E5 E6 E5 E6 E5 VII E6 VII E5 VII A5
sl.
me when I'm pass - in' by. I'm your
A6 A5 A6 A5 A6 A A5 E E5 VII E6 VII E5 VII E E5 VII
5 open
6 open
6 open
8va
ice cream man, stop me when I'm pass - in' by.
E6 VII E B5 B6 B5 B6 A5 A6 A5 A6 E
3
sl.
sl.
They say all my fla - vors are guar - an - teed to sat - is - fy.
(Rhy. gtr. continued below)
A
B
Ah, one time!
8va
H
sl.
sl.
sustain all notes
sl.
H
sl.

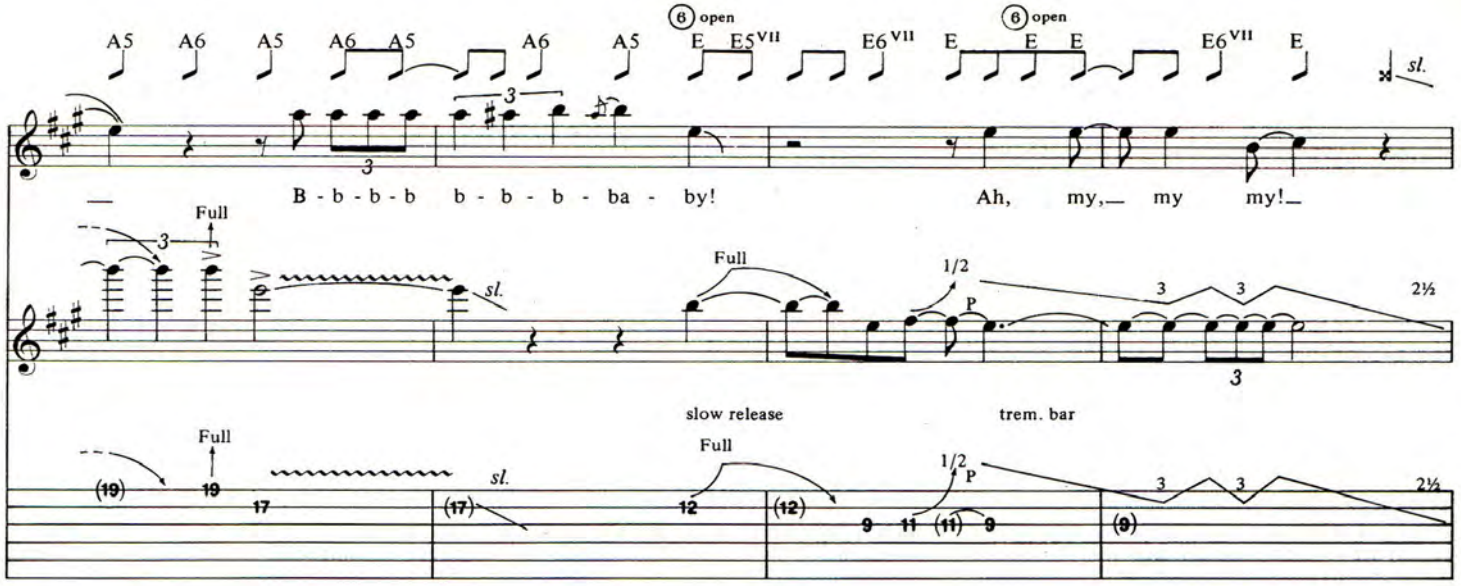

Guitar solo
E
8va
*Tap fretboard w/mid. fin.
loco
*Slide up fretboard w/tapping finger.
A
Full
trem. bar
**1/2 1/2 1/2 1
**Pull trem. bar up.
E
Full
trem. bar
B
A
Full
E
slow bend
hold bend
rake
sl.

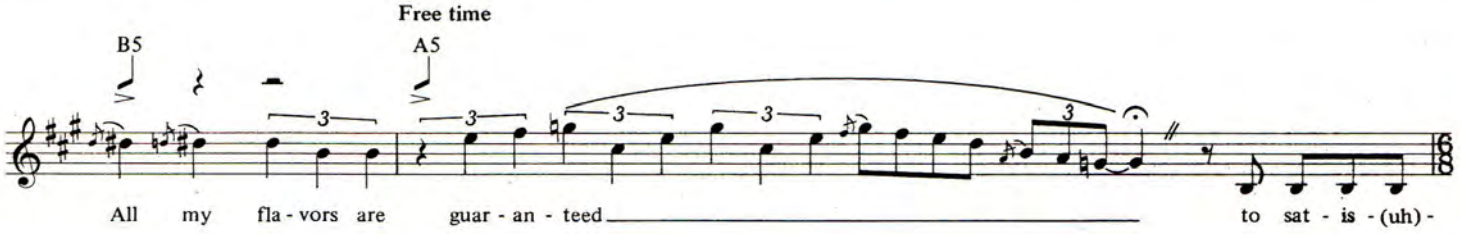

B
Full
sl.
E
A
rake
*Bend B stg. w/3rd fin. and catch G stg. under it, bending it approx. two steps also.
1/2
P
semi-harm.
I'm
your
H

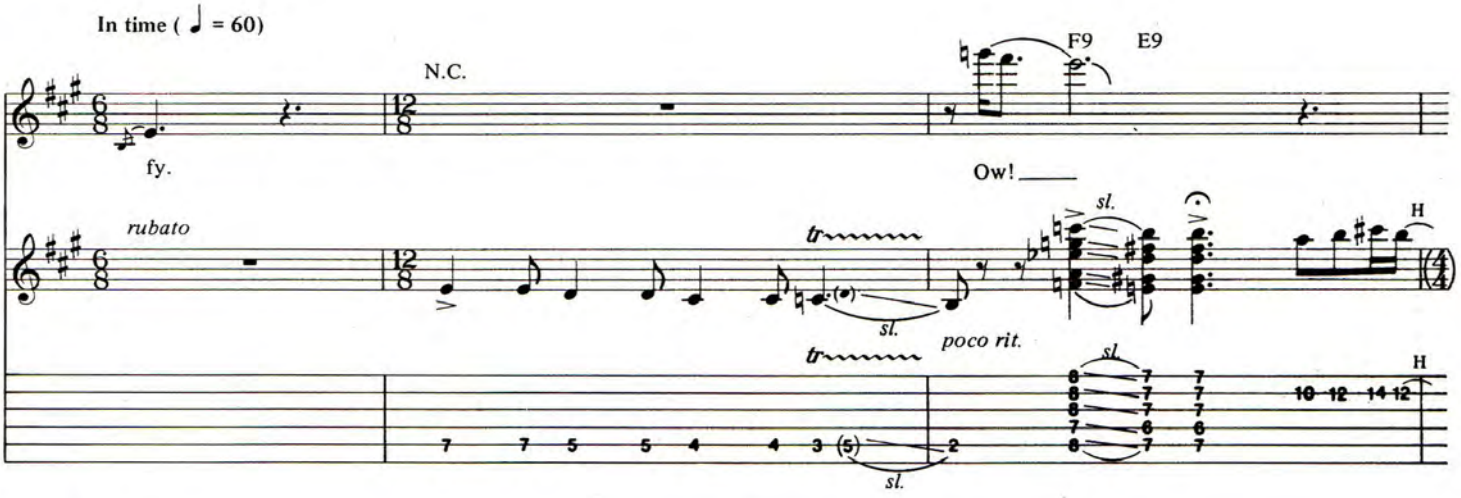


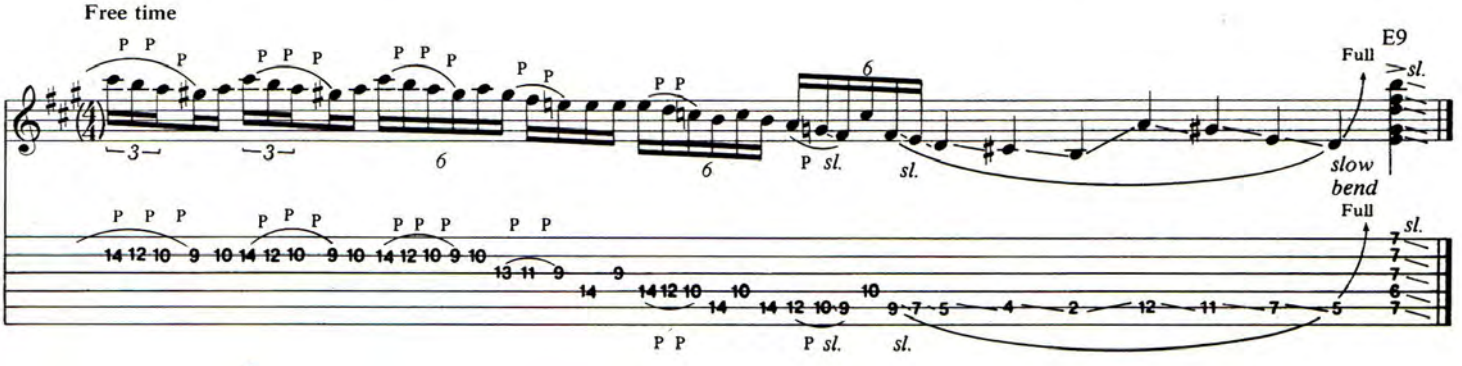
*Bend B stg. w/3rd fin. and catch G stg. under it (as in previous riff).




A5 A6 A5 A6 A5 A6 A5 E E5VII E6VII E E E E6VII E
6 open
6 open
sl.
B - b - b - b b - b - b - ba - by! Ah, my, my my!
Full
sl.
Full
1/2
P
2½
slow release
trem. bar
Full
sl.
Full
1/2
P
2½


Free time
B5
A5
All my fla - vors are guar - an - teed to sat - is - (uh) -

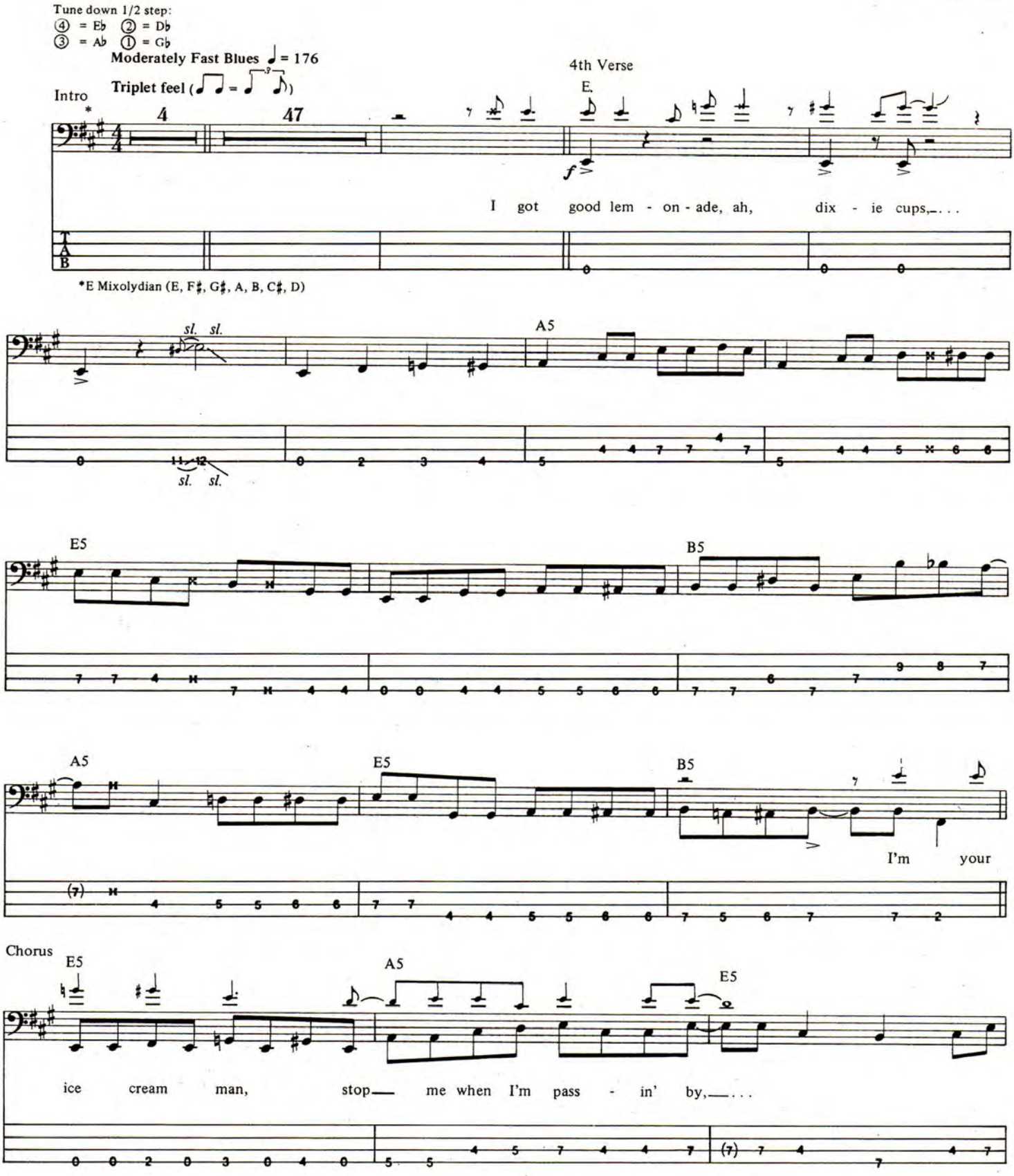

In time (♩ = 60)
N.C.
F9 E9
fy.
Ow!
rubato
tr
sl.
H
poco rit.


Free time
E9
Full
sl.
slow bend
P sl.
sl.

BASS LINE FOR

ICE CREAM MAN

Words and music by
John Brim



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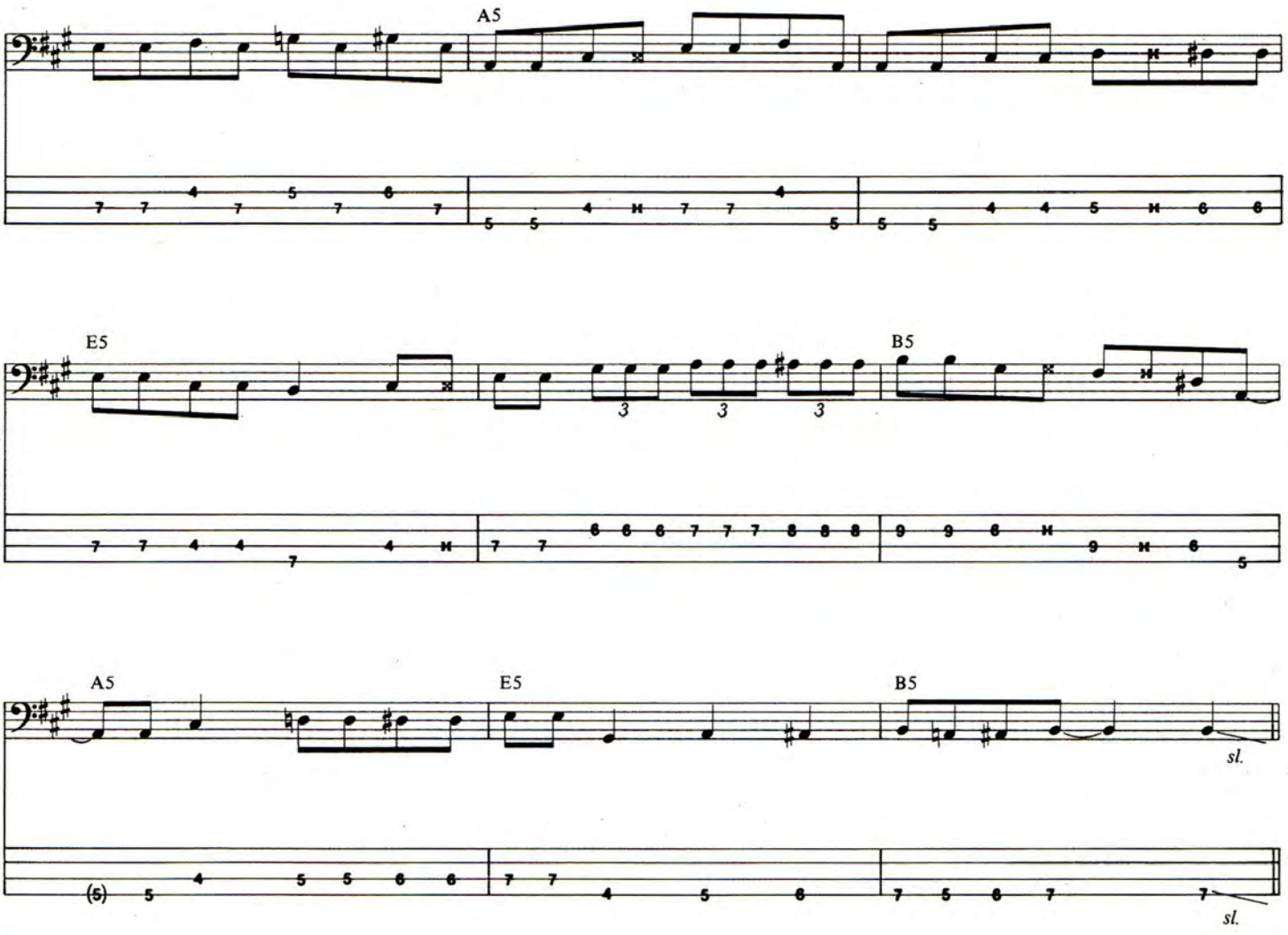
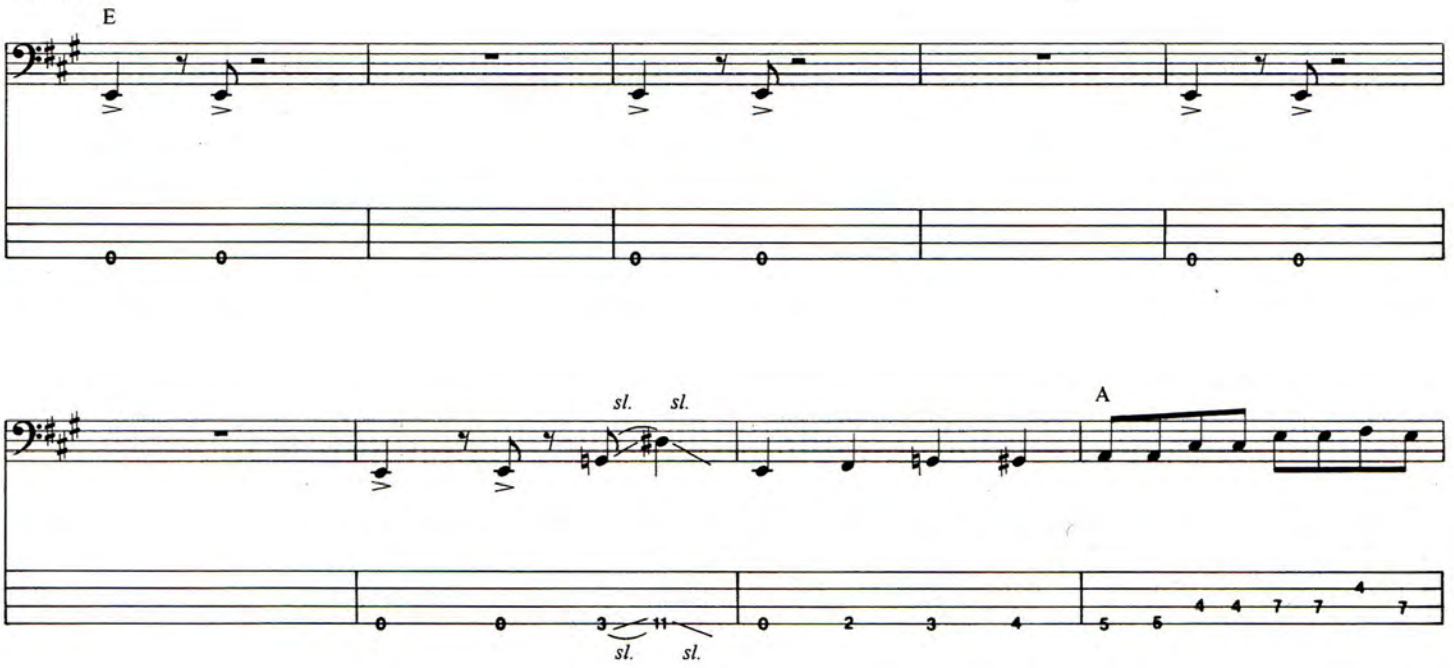
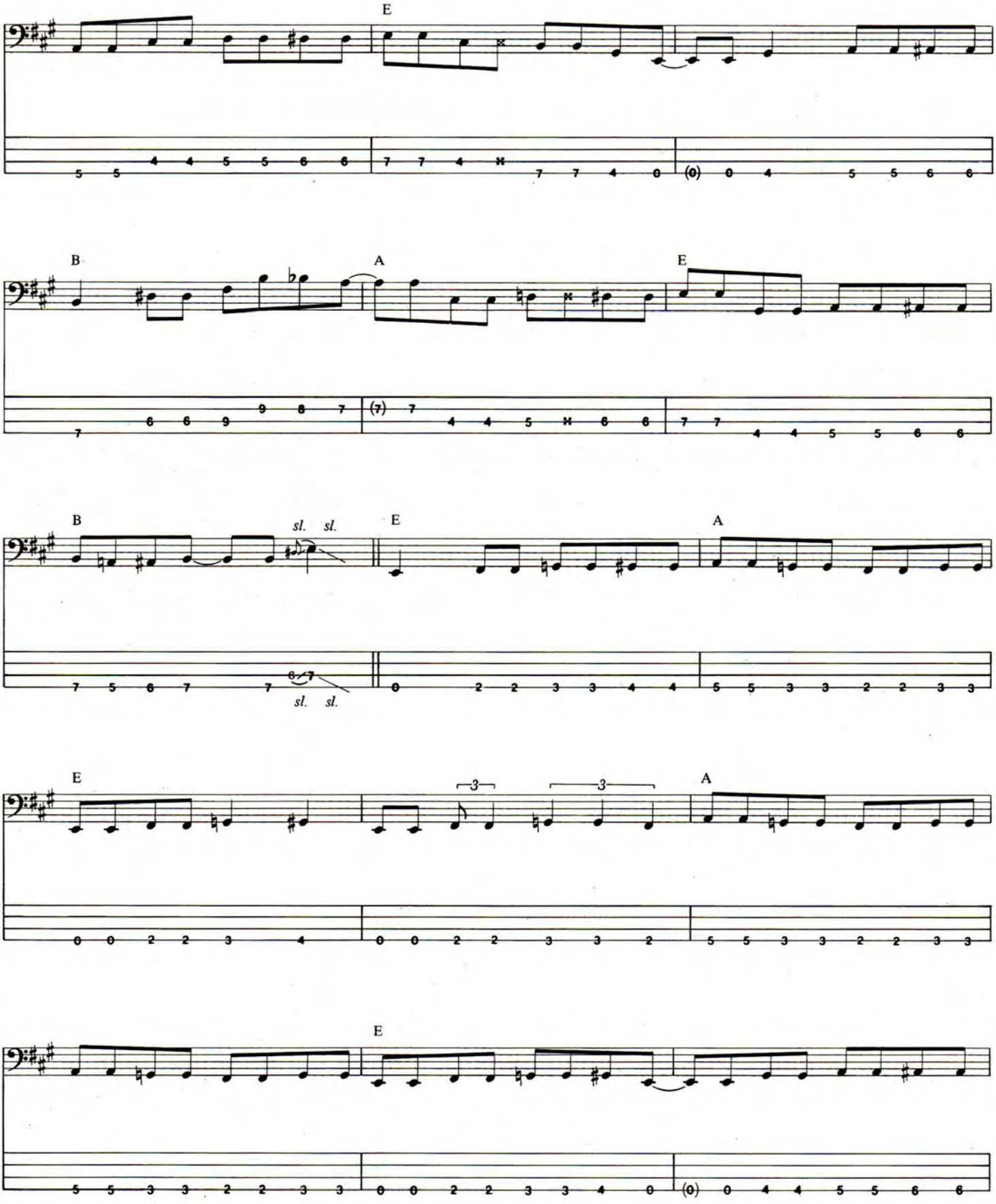
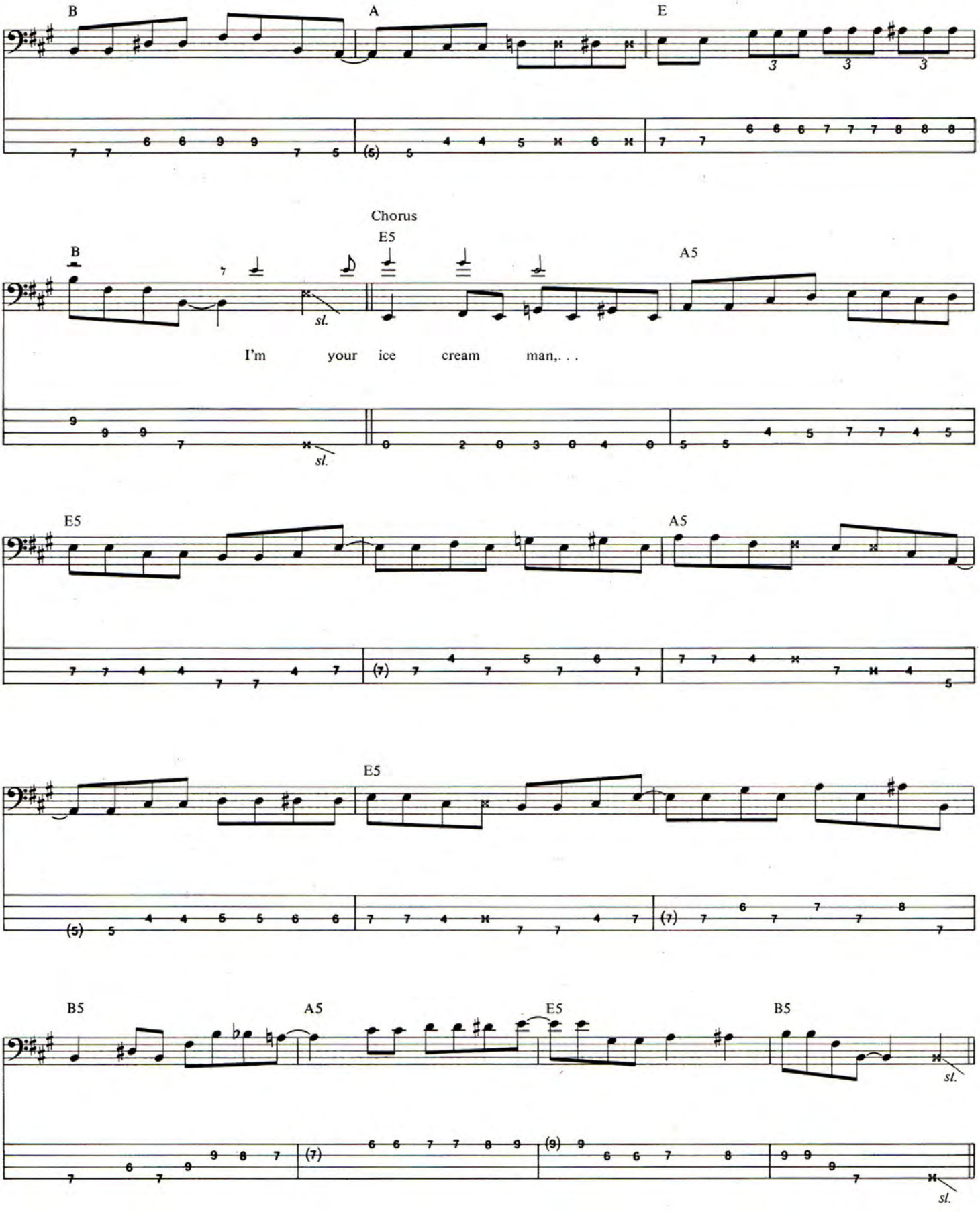
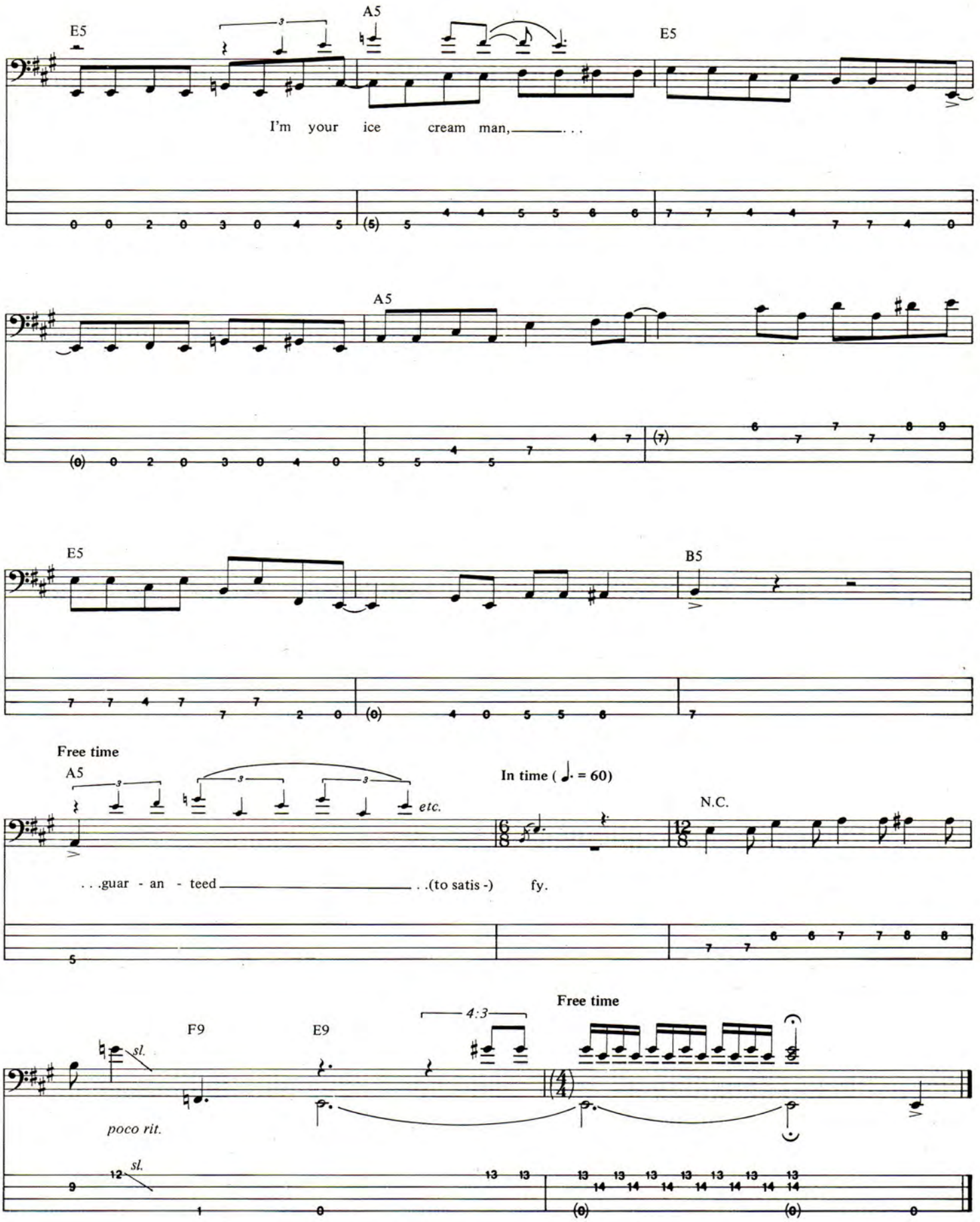


Guitar solo




E
B
A
E
B
sl. sl.
E
A
sl. sl.
E
3
3
A
E


B
A
E
Chorus
E5
B
A5
sl.
I'm your ice cream man,. . .
sl.
E5
A5
E5
B5
A5
E5
B5
sl.
sl.


E5
A5
E5
I'm your ice cream man,
A5
E5
B5
Free time
A5
etc.
In time (= 60)
N.C.
. . .guar - an - teed
. .(to satis -) fy.
Free time
4:3
F9
E9
sl.
poco rit.
sl.

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Gene Kirkland

CRAIG GOLDIE AND RONNIE DIO

Continued from page 56

RONNIE JAMES DIO, who had already done considerable scouting to find **JAKE E. LEE**, who rehearsed and recorded with him before being ousted by **VIVIAN CAMPBELL**, has now tabbed **CRAIG GOLDIE**, once a member of the pre-major league franchise, **DRIVER**, to be designated soloist in his guitar lineup. This switch from Campbell to Goldie came as quite a shock to Dio fans, but Campbell has already made plans for his own band, **TRINITY**.

Driver, meanwhile found ample replacement for Goldie in **TONY MacALPINE**, a concert pianist who took his chops to the guitar to give us this year's indie Lp sensation, **Edge of Insanity**. Joining **RUDY SARZO**, the ex-Quiet Riot bassist, who was replaced in QR by **CHUCK WRIGHT**, and **TOMMY ALDRIDGE**, a vet tubsman for **OZZY** and **PAT TRAVERS**, Tony M. is definitely a boy to watch.

STEVE MORSE, who has been an underground legend for ten years and a **GUITAR** columnist for three, is about to leave his semi-obscure status for the spotlight of a reformed **KANSAS**. Hired for his ability to add his own touch of virtuoso weirdness, Morse may have found a perfect niche at last.

Talk about obscurity—**GARY PIHL** is thy name. Once a lead guitarist for Sammy Hagar, Pihl moved into a starting position in **GIUFFRIA**, only to back out at the last minute, pinch hit for by **LANNY CORDOLA**. Pihl, no small-time gambler, latched onto one of the longest shots in the game of career roulette, by joining **TOM SCHOLZ** in **BOSTON**. If this lost band does indeed finally make the scene this year, they could well become one of the hotter guitar lineups on the planet. However, if they remain as inert as they've been for the past hundred years or so, we may be seeing more of Fenway's Green Monster than Boston's Gary Pihl.

Dave Plastik

TOM "T-BONE" WOLK retired from **GUITAR**'s Bass in the 80s column to devote himself to projects like co-producing **DARYL HALL**'s second solo album, and trading musical sparks with folks such as **ELVIS COSTELLO** and **MICK JAGGER**. This month we donate his slogan, "See ya on MTV" to the Hard Rock Cafe.

The legendary (some thought imaginary) **ERIC JOHNSON** finally put out his first album, a work defined by its sounds and mature style, but confined by lackluster vocals and uneven songwriting. If he can find a band to play in, perhaps more than Texas natives will be singing Johnson's praises.

Finally, we have the career move that put **YNGWIE J. MALMSTEEN** right where his pre-tax projections say he should be: on multiple vinyl, on the rock 'n' roll road, and on the covers of guitar magazines everywhere. Last year's Rookie of the Year continues his systematic gameplan of fretboard domination. If this was the year when **BACH** and **PAGANINI** were hotter sellers than Ballpark franks, nobody worked that concession better than the irrepressible Swede.

Ross Marino

the Vinyl Score

by Buzz Morison

STRANGE LAND—Box of Frogs
Epic BFE 39923
Performance: Sinister and impulsive
Hot Spots: *The Whole Box*
Bottom Line: Former Yardbirds cut some killer rock

Now this is what rock is all about. Former Yardbirds guitarist Chris Dreja, drummer Jim McCarty and bassist Paul-Samwell-Smith assembled some of the most sinister pop tunes in recent memory and arranged to have them performed by some of England's finest rockers. The result is a **Strange Land** that bursts with intelligence and an impulsive, wide-ranging approach to the rock norm that makes this second Box of Frogs record one of the year's best. Among the guests who enter the Frogs' menacing world of fires, shipwrecks and asylums are Graham Parker, Ian Dury and guitarists Steve Hackett, Rory Gallagher and Jimmy Page. But the key to **Land's** richness is Samwell-Smith's expansive production that will have you constantly marveling at what comes next. Of note, as always, is Jimmy Page's wah-wah wanking and slow blues turnout on *Asylum*, but also impressive are Rory Gallagher's bluesy sitar on the creeping *Hanging from the Wreckage* and a gentle Knopfler-touched solo by Dzal Martin on the haunting title cut. Box of Frogs' intelligent, leering bustle, along with the Stones' recent **Dirty Work**, should reaffirm one's faith in the power of British rock.

GTR—GTR
Arista AL8-8400
Performance: Expansive
Hot Spots: *Here I Wait, Reach Out (Never Say No)* and *Hackett to Pieces*
Bottom Line: An Asian sub-continent

Guitarists Steve Howe and Steve Hackett have come up with the latest English chum all-star band, humbly called GTR, and on its debut the music seems dominated by Howe's Yes and Asia upbringing. The music on **GTR** is expansive and intricate, Howe and Hackett teaming to compose a pastiche of guitar-rich tunes that are chock full of booming crescendos and steely juxtapositions of light and dark. The album was produced by another Asian, Geoffrey Downes, and he and Howe have conspired to give the album its overly dramatic and gratingly tinny sounds. But Howe and Hackett win over doubters with their varied playing, with Hackett's need to rock a bit harder coming through on his sharp solo piece *Hackett to Pieces*. The teaming of this pair of English art-rock vets seems little more than coloration until a hopping twin line builds momentum on *Here I Wait*, and the duo finally mixes it up on the oddly upbeat *Jekyll and Hyde*. There is lots of guitar-playing interaction on GTR, a generous listen for string ticklers, and with both players' predilection for the upper registers, it's an ear doctor's delight.

THE FINAL COUNTDOWN—Europe
Epic BFE 40241
ENDANGERED SPECIES—White Wolf
RCA AFL1-9555
Performance: Mature but anxious
Hot Spots: *Europe—Danger on the Track* and *On the Loose White Wolf—Run for Your Life*
Bottom Line: A Northern European draw Joeysguitartabs.

The latest battle of up-and-coming bands pits the Swedes in Europe against Dutchmen White Wolf, and while each band's sound is highly derivative and polished for maximum exposure, both albums also hint at abilities that could lead to further success. Europe is distinguished by singer Joey Tempest's strong lungs and melodic songs, and the band combines equal doses of keyboard extravagance and metal guitar bluster, best on the compelling *Danger on the Track*. Guitarist John Norum has mastered his speed cliches and traffics in twirling metallic fragments, routinely filling breaks while smartly stepping out on the open-road rocker *On the Loose*. White Wolf is a more straightforward guitar band, with Cam MacLeod and Rick Nelson sharing spidery, blues-caked leads and the band's songs allowing more room for the pair to get loose. Wolf also boasts a pair of lead singers, with Don Wilk's quivering vibrato-heavy bellow carrying the load. Unfortunately, White Wolf's songs, while less formulaic than Europe's, have few memorable hooks or scintillating melo-

dies. Both bands have reaped the required raves overseas and are poised on the edge of America's hard rock scene, and both have a chance to gain a foothold.

CHANGE OF ADDRESS—Krokus
Arista AL8-8402

Performance: Tame
Hot Spots: *Hot Shot City* and *Long Way from Home*
Bottom Line: Hard rockers stretching for success

Krokus is still yearning for that distant plateau that'll get them cover-story glory and major arena fiefdoms. **Change of Address** won't be moving them to that locale. The band tries hard, you can't fault them for that, and **Change of Address** is at least honest hard rock. But this Swiss fivesome is caught between the rock of the metal world and the hard place that is elusive pop stardom. On **Address** they try all sorts of formulas, from classed-up power pop on *Now (All Through the Night)* and *Hard Luck Hero* to some hard reggae on *Say Goodbye* and Foreigner balladry on *Let This Love Begin*.

Unfortunately, nothing kicks like their last album, **The Blitz**, and guitarist Fernando Von Arb seems to have stepped aside and tamed his playing. When he breaks a lick his melodic playing is excitingly effective, if cliched. But even when he does get off, it's too quick a trip. Von Arb's best riffs come on *Now*, but he takes a second seat to guest Allan Holdsworth's contorted solo on *Long Way from Home*. When an outsider's brief appearance is the high point of an album, you know the big time remains down the road.

DANCING ON THE EDGE—Roy Buchanan
Alligator AL 4747

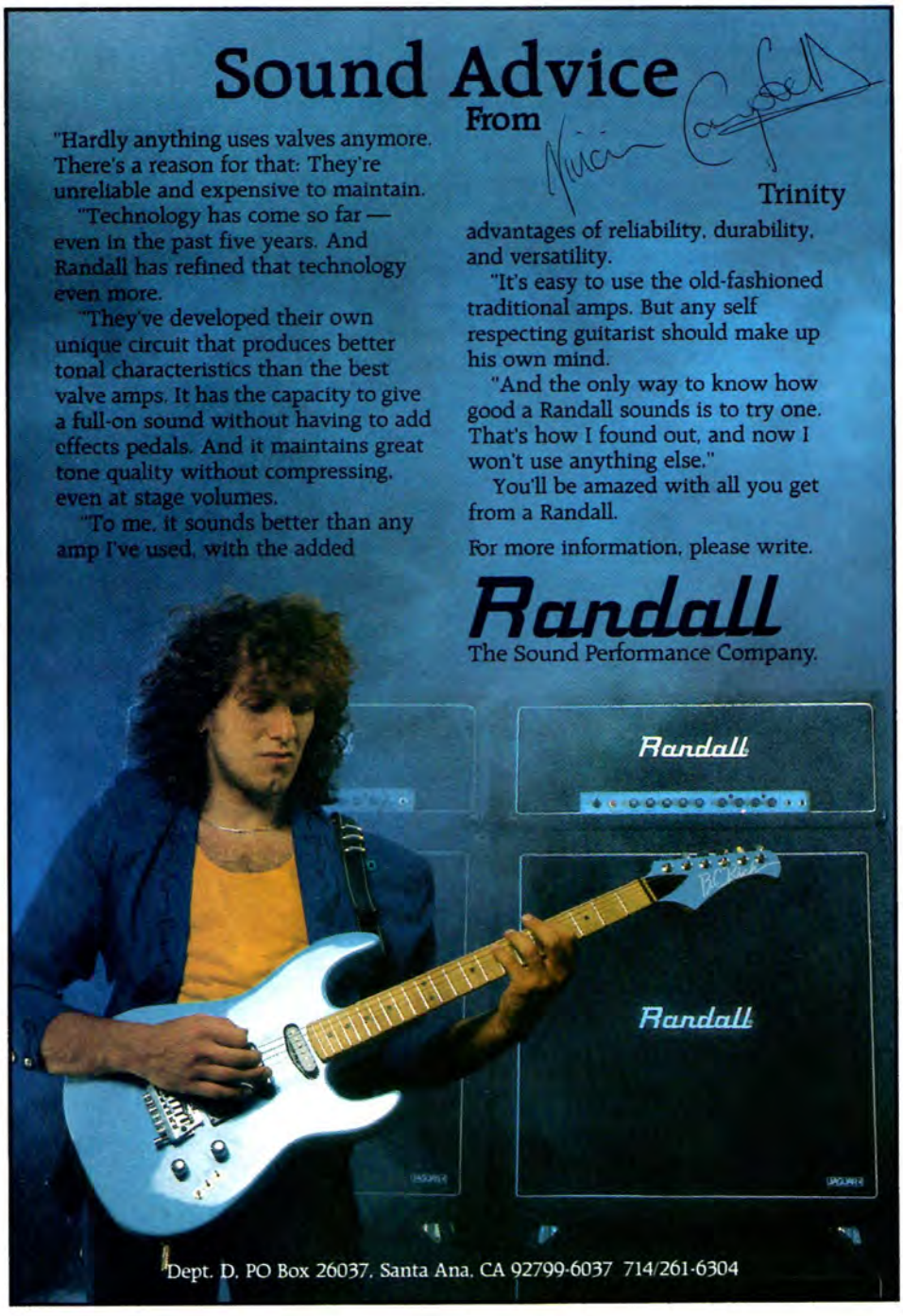
Performance: Storming
Hot Spots: *Peter Gunn, The Chokin' Kind* and *Beer Drinking Woman*
Bottom Line: More red hot blues from a technical master

Roy Buchanan doesn't just play the guitar, he squeezes the loudest and most pained noises from his six-string with a brilliant technique and flat-out blues feeling. **Dancing on the Edge** is the revered guitarist's second self-produced album for Alligator, and it picks up where **When a Guitar Plays the Blues** left off and then some. The record opens with a blistering rendition of the *Peter Gunn* theme that'll have your speakers crackling, announcing that this time out Buchanan is going to have some fun. With his razor-sharp, trebly tones slicing through the air, Buchanan traverses the barroom wreckage of rumbling rockers like *Jungle Gym*, hard funkin' blues standards like *You Can't Judge a Book by the Cover* and even an original dazed cowboy tangle, *Petal to the Metal*. Rock 'n' souler Delbert McClinton jumps in for a couple vocal turns, and the entire album, recorded live in the studio, bristles with energy. Mixing in patented controlled harmonic licks and piercing, maximum-decibel sustains, Buchanan builds his whirlwind solos with an ease and sweaty grace that reinforces his standing as a master technician and simply one heckuva guitarist.

LIVE! LIVE! LIVE!—Bachman-Turner Overdrive
MCA-5760

Performance: Cleanly routine
Hot Spot: *Bad News Travels Fast*
Bottom Line: Curious return of Canadian rockers

The late Seventies found Bachman-Turner Overdrive scoring big with a fury of singles that culminated in *You Ain't Seen Nothin' Yet*. But as abruptly as this hard-rocking faction of the Guess Who appeared, they disappeared, with guitarist/songwriter Randy Bachman bolting for anonymity. Now, the original band is back—you may have heard them warm-



MIDLINE

HIGHWAY TO HELL—AC/DC
Atlantic SD 19244

Australia was founded as a colony for British low-life, criminals and head cases who were more easily shipped across the equator than locked up in England's own jails. Maybe it's that heritage of criminality that best explains AC/DC's wild, frenetic boogie rock, their music the seething expression of a deep, brawling necessity to party loud and long. It's appropriate that Australia's greatest contribution to today's rock is this pack of five crazy men. **Highway to Hell** is one of the band's best, a 1979 record of relentless rowdiness that was to be the band's last session with late singer Bon Scott. These bad boys of rock have never been at a loss for words, filling songs like *Walk All Over You* and *Touch Too Much* with thinly veiled sexual inuendoes that can get a rise out of most any adolescent libido. And it isn't just the lewd leer of the band's songs on **Hell** that upsets parents—guitarist Angus Young appears snarling on its cover in devil horns and tail. But sweaty lyrics and devilish decorations aside, what makes **Highway to Hell** is the band's crashing, bow-wowing music.

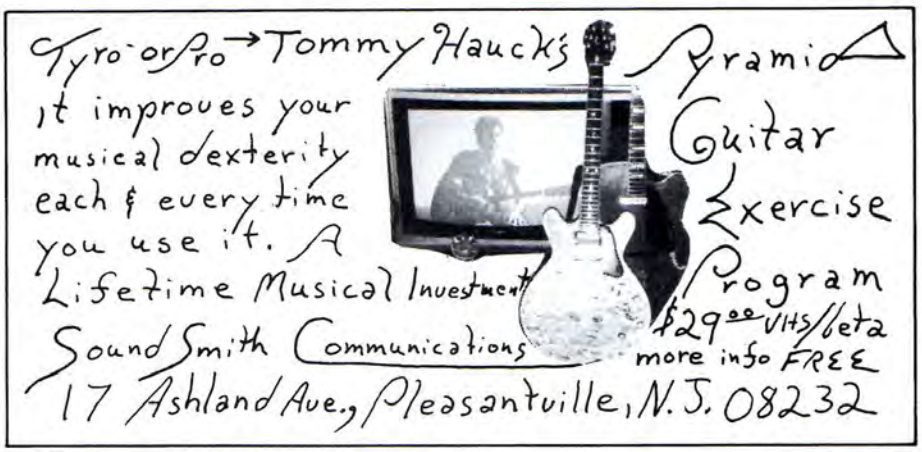
Hell was helped immeasureably by a new producer, Robert John "Mutt" Lange, but a fresh assortment of simple, slicing riffs was, as always, the key to AC/DC's power. The guitar playing Young brothers have a knack for coupling the most elementary of rock elements into memorable, charged-up romps that slap the listener around before knocking him out with a frantic Angus solo. *Shot Down in Flames* is a prime example of AC/DC's combination of lecherous looniness and basic riffing genius, all brought to a smoking conclusion by Angus Young's tracer-bullets solo. Singer Bon Scott was clearly at his sodden best, his painful yelping as harsh and hard as the band's backing bash. And the Young brothers' scorch was hotter and thicker than ever before, twisted up a notch on songs like *Walk* and *Love Hungry Man*. What AC/DC did on **Highway to Hell** with the most basic of musical elements seems almost criminal in its simplicity and success, which is as it should be for this Australian band whose roots are as rude as their music. ■

Continued from page 89

ing up on Van Halen's '86 tour. If you did, this **Live! Live! Live!** album was rushed out in case these big, bashing, clean-living rockers caught your fancy. The album may make perfect marketing sense, but it only serves to show that while BTO can still rock, they have nothing to say. The record is half oldies and half newies, and it's obvious the band's been grooving on ZZ Top. The BTO show is hard rocking but has none of the Top's pizzazz and power or humor and skill. In fact, nearly ten years later, Randy Bachman's songs are still as ordinary and unsubtle as ever. *Bad News Travels Fast* and *Roll On down the Highway* feature some effective simple riff solos, but the album is marred by ever-present artificially boosted crowd noise that makes this even more the publicity disc it was meant to be.

INTERMISSION—Dio
Warner Bros. 9 25443-1
Performance: Clamorous
Hot Spots: *Time to Burn* and *We Rock*
Bottom Line: Just like a concert, only cheaper

In the midst of his Sacred Heart tour, R.J. Dio has come out with this clanging "mini-Lp" (just over 32 minutes) of live music that's just as sonically disrupting as his live show, right down to Vinny Appice's over-mixed drums. The catch here is that RJ's got himself a new guitarist in Craig Goldie, ex of Giuffria, and this **Intermission** serves to close the book on Vivian Campbell and start a new act with Goldie. One studio cut, the surprisingly melodic *Time to Burn*, introduces Goldie, and his careful turn welds four tricky vignettes into one twelve-bar solo. Meanwhile, back on the road, Campbell's frustration is hinted at by his almost complete lack of solo space during splashy versions of some of Dio's meatier odes. Campbell fights for room on *Rainbow in the Dark*, only to have RJ start warbling over his licks. On the lengthy *Rock 'n' Roll Children* medley, Campbell is shunted aside so that Dio can take an extended opportunity to clear his throat. Actually, Campbell exhibits his talents well on the shifting medley, but this is clearly Dio's music and band, and now it's Craig Goldie's turn to do battle with Mr. Ego. ■



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HARVESTING NEW FIELDS

by John Stix

Like the Invisible Man, whose only visible clues were the footprints he left in the snow, Gary Moore's recorded works drift upon our firmament, leaving the lasting impression of sand signatures on the shore. If you don't see them right away they're gone. The problem has always been that great guitar work in mediocre songs does not a lasting impression make. With this in mind, Gary turned his considerable powers toward updating his material and his approach to the guitar within those songs. It's an evolution that began with **Run for Cover**, and promises to continue until Gary can step off the beach and leave behind his own castles in the sand.

Run for Cover also revealed some changes in Gary's thoughts about fronting his own band, recording techniques and overall-attitude toward guitar in the 80's. "I've given up on the idea that my band will be together for ten years," Gary began. "When I started this whole thing four years ago with **Corridors of Power**, I thought, let's get a band together and stay together forever. That's not a realistic thing for me to think about anymore. The modern approach to recording for someone like myself is to use the best people I can get for each track.

"I want to get an album together feeling the songs have been treated in the best possible way. The music is the most important thing. People's egos don't really come into it. The optimum is for each song to be getting the treatment it deserves. So now I have to take the

Glen La Ferman

approach of creating the excitement from my own playing in a studio environment, regardless of who is on each track. **Run For Cover** found me working with a lot of modern technology and with a lot more machines than I ever have before. At the end of the day I don't think the results suffered. What it has done is organized my guitar playing to the point where the tracks have been so stable to play on that's it's very easy for me to fit into everything. There weren't any discrepancies in the timing of the tracks. Those kinds of things can make me hold back as well. For example, if you have a good feeling track but the drummer was going up and down in tempo, it makes you cautious of what you're doing and doesn't give you much confidence.

The difference between **Cover** and **Victims of the Future**, its predecessor, seems to be the care with which Gary selected the songs. "At the end of the day it's down to material." Gary explained. "There are so many great musicians who lack the ability to come up with strong material and who can't create the best vehicle for their own talents. They can't seem to find a way to sell their talents in a commercial way. Jeff Beck's **Flash** is a good example. I loved Nile Rodgers' production, but if it had one strong song, it could have been a monster record. *People Get Ready* was lovely but I thought he could have made the album more commercial. Although it was a great album for me to hear Jeff's guitar, I want to see Jeff get more critical and commercial acclaim, because, in my book, he's still number one. Look at Eddie Van Halen. He wouldn't be half as successful or half as well known without the kind of catchy songs that he and the band have come up with over the last several years. They've always had the knack of coming up with hit singles and I think if you want to reach a mass audience that's the only way to do it. You've got to be able to come up with strong songs."

Explaining how he's managed to apply this philosophy to his own music, Gary said, "The songs I'm coming up with now have become increasingly more linked with the 80's than the things I've done before. I'm hoping to leave the standard 70's rock cliche approach and trying to update it. I want to move more into what's going on today with the use of the technology available to me and also in my approach to the subjects I write about. The more I become involved with modern music the more the guitar falls into place. It's all how you approach it. You have to keep coming up with new sounds. Another thing is sometimes you can't think of the guitar as the lead instrument but rather you have to fit it into the overall framework of the song.

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"Billy Idol's **Rebel Yell** had a lot of guitar in it along with strong songs and a modern production. That album was a big inspiration for me. It was so fresh. Every time I listened to it I heard something new in the production. It was full of clever ideas with things appearing and disappearing all the time. It's a sort of production I've enjoyed from Arif Mardin and Chaka Khan. But **Rebel** had plenty of guitar in it as well."

In addition to Steve Stevens' contribution to Billy Idol, Gary cited U2's Edge as having an impact on his own playing. "His cathedral echo guitar sound was a step forward for me," he explained. "The Simple Minds type thing was a cleaner sounding guitar but it had an edge to it as well. People always think there's not much you can do with the guitar and it's gone as far as it can go. Then someone like Van Halen will come out and blow that theory to pieces. There's always got to be new sounds. I'm exploring ways of picking and scratching the strings that will give the guitar certain tones. Without using a pick you can get a lot of new tones. I've noticed Jeff Beck is using his fingers a lot. The sounds won't make you think another instrument has been invented but they are still new. I've been getting more into harmonics where you hit with the finger and thumb near the top of the neck to get octaves and chords. I've recently installed an eight-track in my house so I've got a lot more opportunity to experiment than I ever have before."

Gary's willingness to experiment found him answering the call of his old friend Steve Levine (Culture Club's producer) to do two guitar solos on last year's **The Beach Boys** album, on which he recorded without hearing any vocals on one track and just a few words on the other. "I haven't had time to work with other people," he said. "The ironic thing in this business is that when you get to a certain level of success, people become more and more wary about asking you to play with them, which is a shame because there must be hundreds of people all over the world who would like to play with people but no one dares to ask each other."

Recently, Gary put away his classic Les Pauls and Stratocasters in favor of Hamer and Charvel guitars. The Hamer he used for most of **Cover** has EMG pickups with a Floyd Rose tremolo. Sighting the Charvels as universally excellent with necks "made for playing all the new stuff," Gary draws a parallel between them and Stratocasters, while comparing the Hamers to Gibsons.

For amplification Gary favors Dean Markley amps for the studio, saying, "They get a well-balanced guitar sound all the way across the range. You can put one mike on them and walk into the control room and the sound is there. I found the guitars could sing or screech through those amps. But on stage there's a different feeling. I want a lot of projection from my amps so I tend to go with Marshalls because they throw the sound at you a lot harder for bigger venues." His setup on stage or in the studio remains anywhere from one to three 100-watt heads with one 4x12" for each head.

The Roland Dimension D has become standard to his sound and tends to be on most of the time. He's stocking up now because the model is no longer being made. The Roland SDE 3000 programmable delay is also on the mainline along with a Korg delay which includes sampling.

"Guitars have their own character," Gary said, winding down the conversation. "That's why people love them. They have their own personalities. It's not just different makes of guitars, but different guitars of the same make have their own little quirks. They are fascinating and they all take time to know. They are not just blocks of wood with bits of string on them. And no matter what happens with music in the future, there will always be a place for the guitar."

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by Barry Lipman

QUESTION: *Will a reverse-magnets and reverse-winding "Strat" type pickup give me a humbucking sound without cutting the pickguard or body?—J. D. Kimple/ Toledo, Ohio.*

ANSWER: A reverse-winding reverse-magnets pickup will give your guitar hum-cancelling ability while preserving most of the original sound. They only cancel hum when used at the same time as one of your original pickups; therefore, people tend to install them in the middle position.

If you want the humbucker for a hotter sound as well as for its noise-cancelling abilities, a "stacked" type pickup is more your speed. These "stacked" pickups are fully humbucking when used by themselves or with others of their type. They fit right through the original hole in the plastic pickguard, although some of them do require a small amount of wood to be removed from the bottom of the existing pickup mortice (cavity).

For a variety of different sounds that fit into a single-coil mortice, try the DiMarzio "HS" series pickups. The DiMarzio "SDS-1" gives a sound similar to the well-known "Super Distortion" humbucker, but it usually requires deepening of the mortice.

QUESTION: *Will round-wound strings destroy the fingerboard on my fretless bass?—David M. Wilson/Hamilton, Ohio.*

ANSWER: Yes, round-wounds will definitely eat up your fingerboard (or your frets, for those of you who play fretted bass) considerably faster than half- or flat-wound strings will. However, this is not necessarily a good reason for not using them.

Your decision really should be based on the type of sound you want. Round-wound strings sound brighter than half- or flat-wounds do. They have the "edge" required for the funk-influenced bass styles widely used in all types of music today.

Flat-wound strings are the kindest to your fingerboard, but they tend to sound muted when compared to round-wounds. For some styles, however, they are the first choice. The nylon-taped variety are the easiest on your board.

Half-rounds are a compromise between flat-and round-wounds. They have some edge but are easy on the fingers as well as on the fingerboard (or frets).

Regardless of what strings you use, the grooves worn into your fingerboard really don't matter until you can actually hear their effect in your sound. When you reach that point, it is a simple and relatively inexpensive job to resurface the board with sandpapers and polish it back up.

This resurfacing can usually be done many times before you will need a new fingerboard. Many fretless bass players do this for themselves. If your fretless has a lacquered or otherwise finished fingerboard, you will have to replace the finish. If you decide to try to resurface a lacquered board, see Guitar Questions from February through April, 1985, for a good finish recipe. ■

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Pickups September '84*, December '84*, January '86*, June '86, August '86
Strap July '84
Strings May '85, June '85, September '85*, October '85, November '85, February '86*, October '86
Tremolo Systems June '84*, November '84*, January '85, February '85, March '85, November '85, April '86
Truss Rod January '84*, March '86*, June '86
Tuning February '84*, March '84, October '84*, May '85, July '85, February '86*, May '86
Twelve-Strings December '83*

(* stands for sold out)

KORG U.S.A./GUITAR GIVEAWAY

WIN A MARSHALL MICRO-STACK AND A KORG DTM-12 DIGITAL AUTOMATIC TUNER/METRONOME!

Marshall's Model 3005 Micro-Stack has a 15 watt amp featuring high and low sensitivity inputs for clean and dirty sounds. The Micro-Stack's unique design is executed with a pair of 1x10" speaker cabinets, that replicate the legendary Marshall 4x12" cabinets and the twin sealed back cabinet configuration delivers punch, dispersion and a crisp, clean sound.

Along with Marshall's Micro-Stack,the winner will also receive Korg's new DTM-12 Digital Automatic Tuner/Metronome, that comes complete with earphone, case and AC adaptor. The tuner covers a seven octave range, with two calibration ranges (A430 - 450 Hz for conventional tuning and A 410 - 420 Hz for baroque instruments). Four octaves of reference tones are provided through the DTM-12's internal speaker, and a Manual tuning mode allows the user to specify the desired note and octave.

The DTM-12's metronome offers a choice of audible or visual timing references and programmable downbeat accents can be set for measures from two to nine beats in length. The DTM-12 can be left in the signal chain with no input loading or loss of high frequencies.

To be eligible to win, all you have to do is put your name, address, daytime phone number and age on a postcard and mail it to:

KORG U.S.A./GUITAR GIVEAWAY
P.O. Box 1490
Port Chester, NY 10573

One entry per person. Your entry must be postmarked no later than November 30, 1986. The winner wil be notified by phone during the first week of December. Employees of Cherry Lane and Korg are ineligible.

CALLBOARD

P.O. BOX 1490 PORT CHESTER, N.Y. 10573
(Be sure to include your return address.)

English guitarist, 19, moving to Topanga/Santa Monica area in December, wishes to hear from other musicians in the area to jam or form band with. I've been playing for two and a half years, but I'm going to G.I.T. in March of '87. Influences include Van Halen, Ratt and Dokken.

Med Bukey
15 Durnsford Rd.
London, England N11 2EP

WANTED: Fender Super and Twin Tweed covered amps. Other tweeds considered.

Ron Dudinski
250 Chestnut St.
Plymouth, PA 18651
(717) 779-1912

17-year-old guitarist in central California looking for a vocalist, bassist and drummer to reform my band, Coda. You must be addicted to Led Zeppelin, Rush and Black Sabbath.

CODA
P.O. Box 862
Soledad, CA 93960
(408) 678-0695

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Savage Thrust
P.O. Box 206
Staten Island, NY 10302

Correspondence with anyone who is into the blues and tired of computer music. Also anyone interested in selling their Mothers of Invention albums.

Russ Stedman
216 West 11th
Mitchell, SD 57301

Loudness, Yngwie Malmsteen and Van Halen fanatic would like to correspond with anyone who shares the same interests.

Darren Freire
6706 E. 10th St.
Wichita, KS 67206

WANTED: Guitarists and bassists to jam with. I have been playing for about three years and am into all kinds of music. Some of my favorites: Rush (especially pre-**Signals**), Zeppelin, ELP, The Police, Steely Dan, the Bangles, Steve Morse, Allan Holdsworth, Dio, Yes, Dire Straits, Steve Stevens, the Beatles, the Pretenders, Heart, Priest. No Drugs!

Anne Chiarelli
520 West 56, #6C
New York, Ny 10019
(212) 582-4728

WANTED: Advice on playing leads and scales. I'm very serious minded and into Rhoads, Jake E. Lee, Muddy Waters, Howlin' Wolf, Hendrix and Priest.

Mike Jordan
709 Woodbourne Avenue
Baltimore, MD 21212

14-year-old bass and guitar player. I have been taking guitar lessons for two years and will soon be taking bass lessons. I need some advice on what to use to teach myself to play. I would also like tips on what to look for when buying guitars and basses. I'm also looking to correspond with other beginning or intermediate guitarists.

Lyn Sharp
8465 South 1575 East
Sandy, UT 84092

WANTED: Lead guitarist with devasting rhythm sound and blistering lead style for serious metal band in the Raleigh, N.C., area. We intend to eventually relocate to L.A. area. Please send tape of original material.

Kelly S. Kincy
1206 H Village Greenway
Cary, NC 27511

13-year-old guitarist with four years experience is looking to form heavy metal band in the likes of Crue, Ratt, Kiss and Ozzy. I need a bassist, drummer, lead vocalist, and/or rhythm guitarist.

Chris Williams
2302 Youngstown Dr.
Hagerstown, MD 21740

15-year-old dedicated and very ambitious guitarist looking for a creative bassist, drummer and singer/keyboardist interested in forming band. I would like to play Ozzy, Dokken and Rush, as well as originals. Send picture and tape of yourself.

Jeff Green
122-101 Signal Hill Dr.
Statesville, NC 28677

18-year-old lead guitarist searching for metal band in or around the Milwaukee area. Singer, bassist, drummer and possibly rhythm guitarist are needed. Must be dedicated and into practicing at least four or five times a week. Equipment a must. Play Dio, Ozzy/Rhoads, Rob Johnston, Stevie Ray Vaughan, B.B. King and Greg Scott. Send tape of yourself only if seriously interested.

Brian Bodell
7830 W. Howard Avenue
Milwaukee, WI 53220
(414) 321 9106

WANTED: Vintage to present day Fender Stratocasters in need of repair. I will buy these guitars in virtually any condition. I am also looking for old Strat necks and bodies. Send info.

Andrea Pierce
3808 Wyse Square
Lexington, KY 40510

19-year-old rhythm/lead guitarist looking to join or form a band in Chicago area. Into Kiss, Ozzy, Dio, Iron Maiden and Metallica.

Anthony Poole
108 Keeter Ct.
Morehead City, NC 28557

WANTED: Guitar picks or sweat bands from Ozzy, Dokken, Dio, Ratt, Iron Maiden, Twisted Sister, Yngwie Malmsteen, etc.

Kevin Conrad
9821 Freestate Place
Gaithersburg, MD 20879

Graduate dental student who is taking a year off to try and consider rock guitar as a possible life profession is looking to join other seriously dedicated musicians with great attitude and lots of ambition. I've been playing for five years and am influenced by Lifeson, Gilmour, Young. I'm a melody dynamo with lots of pieces to be put together. Not limited in money or equipment. Tapes available upon request.

Gerardo Figueroa
1121 Arlington Blvd. #336
Arlington, VA 22209-3217

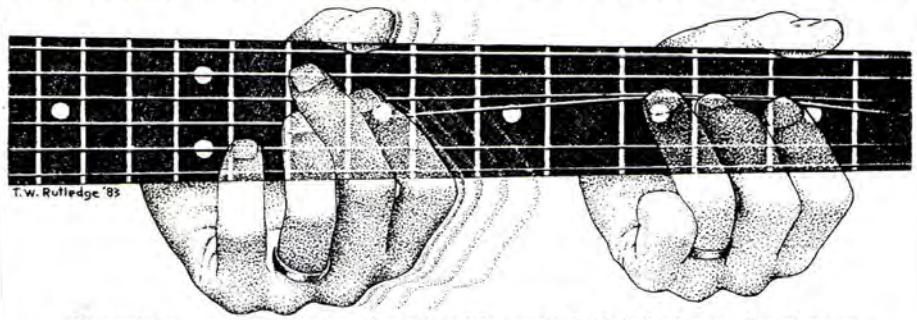
Guitarist looking to trade licks with fellow guitarists in the states.

Jeff Carlson
Box 17, Group 352, R.R. #3
Winnepeg, Manitoba,
Canada R3C 2E7

14-year-old guitarist needs advice on how to play by ear. Any tips would be appreciated!

Bill Dolan
289 Nassau Avenue
Manhasset, NY 121030

NOTE-FOR-NOTE™ GUITAR SOLOS



Complete, accurate solos described in explicit detail phrase-by-phrase on cassette tape. You don't have to read sheet music!

TAPE 1 Eruption – Spanish Fly – Somebody Get Me A Doctor – I'm The One – Over The Mountain – Flying High Again – Diary Of A Madman – You Got Another Thing Comin'

TAPE 5 Runnin' With The Devil – You Really Got Me – Ain't Talkin' 'Bout Love – Feel Your Love Tonight – Revelation (Mother Earth) – Blackout – Back In Black – Maniac – Don't Tell Me You Love Me

TAPE 6 Jump – Top Jimmy – Hot For Teacher – Photograph – Armed And Ready – Iron Man – No One Like You – Number Of The Beast – The Trooper

TAPE 7 Crossroads – Freebird – Stairway To Heaven – Heartbreaker – The Rover – All Along The Watchtower – Foxy Lady – Johnny B. Goode – Black Magic Woman

TAPE 12 On Fire – Ice Cream Man – Bottoms Up – Beautiful Girls – Push Comes To Shove – Hear About It Later – Rainbow In The Dark – Cum On Feel The Noize – Bark At The Moon – Round And Round

TAPE 13 Texas Flood – Love Struck Baby – Pride And Joy – Couldn't Stand The Weather – Scuttle Buttin' – Tin Pan Alley – Stray Cat Strut – Rock This Town

TAPE 14 Honky Tonk Women – Gimmie Shelter – Midnight Rambler – Bitch – Can't Ya Hear Me Knockin' — While My Guitar Gently Weeps – Taxman – Get Back – And Your Bird Can Sing – Let It Be

TAPE 15 Last In Line – Holy Diver – Battle Axe – Back For More – Wanted Man – Freewheel Burning – Into The Fire – Rock 'N' Roll Rebel

TAPE 17 Red House I – Star Spangled Banner – Hey Joe – I'm Goin' Home – Comfortably Numb – Dazed And Confused I – Black Dog – Moby Dick – Sunshine Of Your Love – Reeling In The Years

TAPE 19 Highway Star – Lazy – Knocking At Your Back Door – Smoke On The Water – Rock Bottom – Lights Out – Communication Breakdown – Train Kept A Rollin'

TAPE 20 La Grange – Blue Sky – Sweet Home Alabama – Flirting With Disaster – Aqualung – Cocaine – Hideaway – White Room – Layla – Badge

TAPE 21 5150 – Good Enough – Why Can't This Be Love – Get Up – Dreams – Summer Nights – Love Walks In – I Am A Viking – I'll See The Light Tonight

TAPE A Eruption – Spanish Fly – Ain't Talking 'Bout Love – Beat It – Jump – Panama – Meanstreet – Runnin' With The Devil – Cathedral

TAPE B Flying High Again – Over The Mountain – Diary Of A Madman – I Don't Know – Crazy Train – Believer – Mr. Crowley – Revelation (Mother Earth) – Dee

TAPE C Purple Haze – All Along The Watchtower – Foxy Lady – Voodoo Child (Slight Return) – The Wind Cries Mary – Little Wing – Star Spangled Banner – Red House I

TAPE D Dazed And Confused I – Since I Been Lovin' You – Achilles Last Stand – Moby Dick – Stairway To Heaven – Heartbreaker – Good Times, Bad Times – Black Dog – The Rover – Whole Lotta Love – Rock And Roll

TAPE E Rock Bottom – Too Hot To Handle – Lights Out – Armed And Ready – Mother Mary – Coast To Coast – Only You Can Rock Me – Into The Arena

TAPE F Island In The Sun – Too Young To Die, Too Drunk To Live – General Hospital – Jet To Jet – Kree Nakoorie – Hiroshima Mon Amour – Evil Eye

TAPE G Crossroads – Sunshine Of Your Love – Hideaway – Cocaine – White Room – Layla – Badge – While My Guitar Gently Weeps

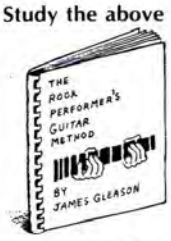
TAPE X1 Johnny B. Goode – Roll Over Beethoven – Honky Tonk, Pt. 2 – Memphis – Guitar Boogie Shuffle – Rock Around The Clock – Hound Dog – Rock This Town – Stray Cat Strut

TAPE X2 Country Boy – Ooh, Las Vegas – My Baby Thinks He's A Train – Mystery Train – Take It Easy – Yakety Axe – Blue Sky – Sweet Home Alabama

TAPE X3 Sultans Of Swing – Hotel California – I Can't Tell You Why – Midnight At The Oasis – Peg – Kid Charlemagne – Reeling In The Years – Runnin' On Empty

TAPE X4 Midsummer's Daydream – Mood For A Day – Classical Gas – Embryonic Journey – Little Martha – Blackbird

Study the above styles in JAMES GLEASON'S *"ROCK PERFORMER'S GUITAR METHOD"*



PROGRESSIVE LESSON GUIDE — Books 1, 2 and 3 include a Progressive Lesson Guide which covers all of the subjects you need to study. Each Lesson takes one to eight weeks, depending on your learning rate. The books are laid out with a chapter or section on each subject. The P.L. Guide suggests a small portion of each subject for study during each lesson. This allows you to develop all your skills at once, instead of becoming weak in some areas.

BOOK 1 — This 128-page book includes OVER 280 LICKS, 38 TECHNIQUES (right hand hammer/pull off, tremolo bar, harmonics, etc.), warm up exercises, tuning, tonal and rhythmic ear training, PENTATONIC SCALES, 100 basic chords, chromatic insertion, fragment patterns, SOLO EXAMPLES. Over 40 minutes of rhythm tracks. Two 90-minute LESSON cassettes.

BOOK 2 — This 270-page book has examples written in tablature and standard music notation. Music theory, principles of fingering, phrasing and the art of accompaniment. Lead and rhythm guitar examples in many Rock styles (incl. Heavy Metal & Jazz Rock). Technique exercises include dexterity, speed & 8-finger fretting. Over 50 major scale fingerings and methods of constructing your own fingerings and modes. Hundreds of chord fingerings. Extensive major, minor and diminished 7th arpeggio fingerings. Scale and arpeggio patterns. Tonal and rhythmic ear training. Rhythmic concepts. Sound processing, including guitar controls, pickups, foot pedals, distortion, amps, delay, modulation and noise reduction. Over 40 minutes of rhythm tracks. Three 90-minute LESSON cassettes.

BOOK 3 — 308 pages. A COLLEGE LEVEL BOOK ON ADVANCED IMPROVISATION AND COMPOSITION APPLICABLE TO ALL GUITAR STYLES. Incredibly complete on fingering, modes, harmony, melody, chord construction and progression. 26 scale types, 25 arpeggio types & 4,000 chord fingerings of all types. Scale and arpeggio patterns. Extensive ear training. Over 60 minutes of rhythm tracks. Examples in standard music notation, tab and on three 90-minute LESSON cassettes (included).

CHORD PROGRESSION BOOK — This 52-page book has the essential chord progressions used in Rock-related music from 1955 to the present. The 377 progressions are on one 90-minute LESSON cassette.

PRICES (U.S. ORDERS POSTPAID):
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YEAR END CHARTS

The following Year-End Charts have been compiled from the last twelve months of GUITAR For The Practicing Musician's Charts page, surveying music dealers throughout the country for top-selling instruments and effects.

GUITARS

(Over $500)

1. KRAMER
2. FENDER
3. GIBSON
4. G&L
5. IBANEZ
6. JACKSON
7. PAUL REED SMITH
8. CHARVEL
9. SCHECTER
10. MARTIN

(Under $500)

1. KRAMER
2. FENDER
3. IBANEZ
4. YAMAHA
5. PEAVEY
6. ARIA
7. CHARVEL
8. HONDO
9. B.C. RICH
10. GIBSON

BASSES

(Over $500)

1. FENDER
2. PEAVEY
3. G&L
4. IBANEZ
5. YAMAHA
6. GUILD
7. STEINBERGER
8. SPECTOR
9. KRAMER
10. RICKENBACKER

(Under $500)

1. FENDER
2. IBANEZ
3. PEAVEY
4. KRAMER
5. YAMAHA
6. HONDO
7. ARIA
8. WASHBURN
9. B.C. RICH
10. G&L

AMPS

(Over $500)

1. PEAVEY
2. MARSHALL
3. ROLAND
4. FENDER
5. GALLIEN-KRUEGER
6. MESA BOOGIE
7. RANDALL
8. SEYMOUR DUNCAN
9. YAMAHA
10. LANEY

(Under $500)

1. PEAVEY
2. MARSHALL
3. FENDER
4. ROLAND
5. CRATE
6. GORILLA
7. DEAN MARKLEY
8. TRAYNOR
9. YAMAHA
10. MESA BOOGIE

EFFECTS

1. BOSS
2. DOD
3. IBANEZ
4. ARION
5. KORG
6. YAMAHA
7. WASHBURN
8. SCHOLZ
9. ARIA
10. ADA

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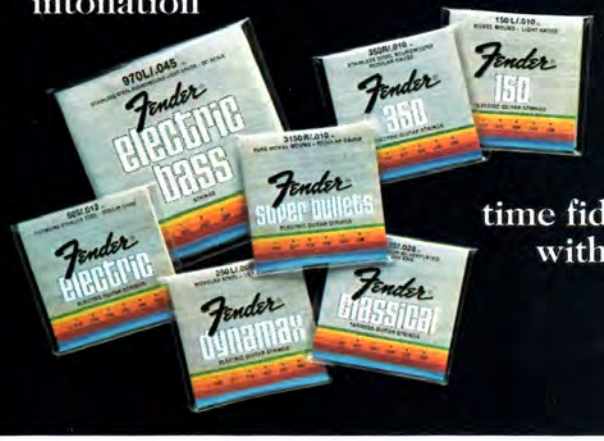

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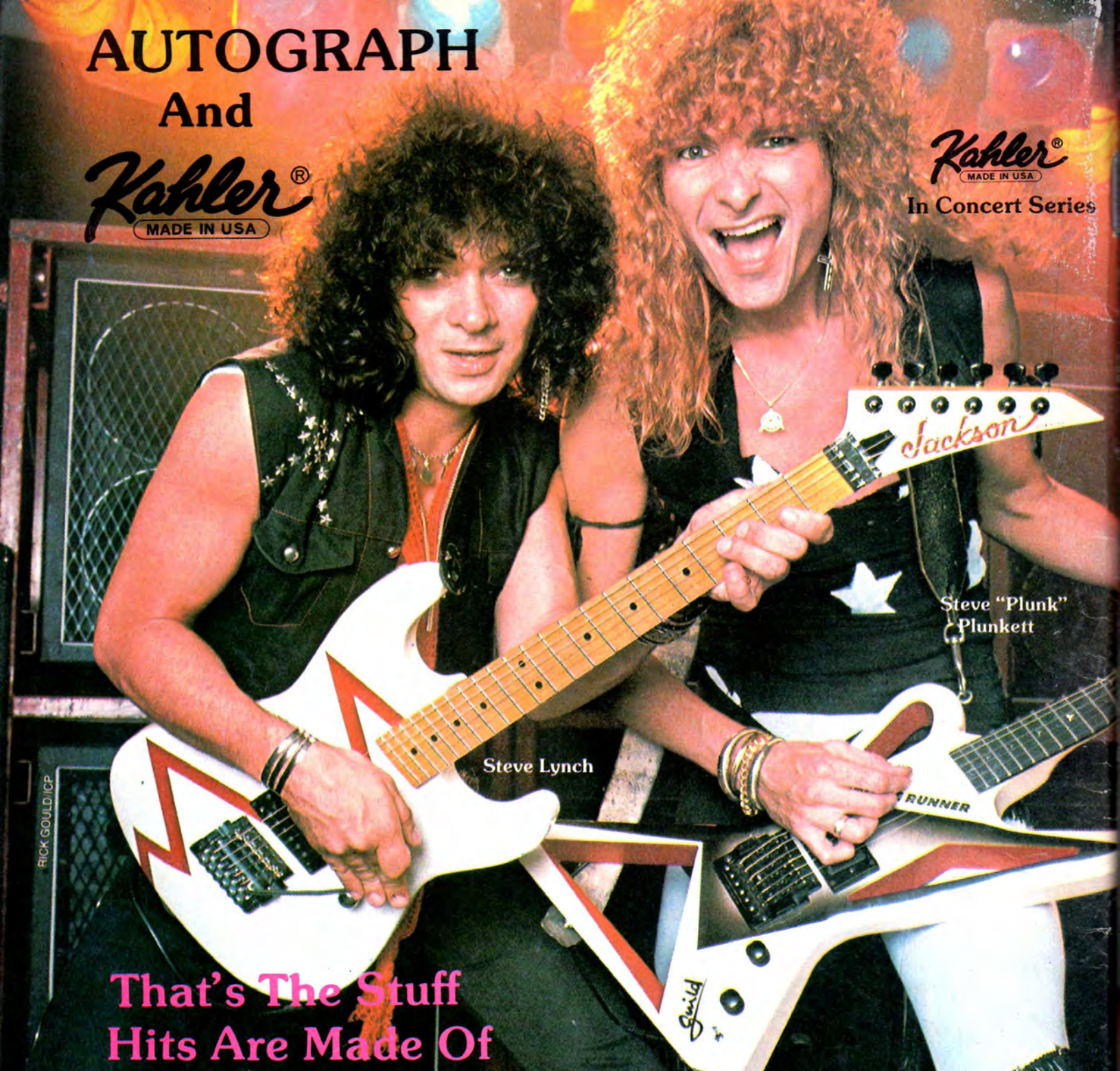

Steve "Plunk" Plunkett

Steve Lynch

RICK GOULD ICP

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